METALSMITH

JEWELRY ▪ DESIGN ▪ METAL ARTS

Hip Hop Jewelry

Form and Performance

Drawn from the Land

volume 27 number 1
$7.50 usa $9.00 canada
www.snagmetalsmith.org

Anya Kivarkis is the recipient of the Sienna Gallery Emerging Artist Award for 2006. Please visit the gallery or website to see her solo exhibition in August 2007.

SIENNAGALLERY.COM

Anya Kivarkis *Untitled* Brooch, 2006 silver, white gold, enamel paint.

SIENNAGALLERY 80 Main Street Lenox, MA 01240 USA 413.637.8386

ALEX ŠEPKUS®
NEW YORK

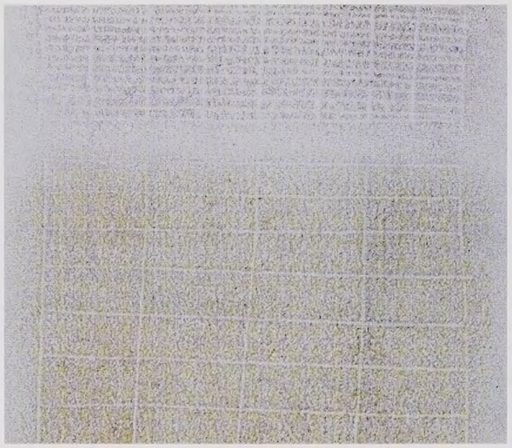
For The Nearest Retailer Call
212-391-8466

42W. 48 Street, Suite 501
New York, NY 10036

www.alexsepkus.com
MADE IN AMERICA

CONTENTS

METALSMITH
VOL 27 NO 1



4 **From the Editor**

BOOKS 12 ***Wearing Glass*** *Ursula Ilse Neuman*

STUDIO 14 **Marita Dingus** *Matthew Kangas*

VIEW 16 **Maywa Denki** *Kate Wagle*

POSSESSED 18 **Collection of Rachelle Thiewes** *Suzanne Ramljak*

FEATURES 20 **Drawn from the Land: The Jewelry of Cynthia Cousens** *Deirdre O'Day*
Cynthia Cousens's exploratory jewelry is rooted in her love of landscape and a delight in fine draftsmanship.

28 **Elliott Pujol: Form and Performance** *Glen R. Brown*
The metal vessels of Elliott Pujol become theatrical due to dramatic form and careful staging of color and light.

36 **Heavy Metal: Decoding Hip Hop Jewelry** *Lyneise Williams*
Behind the flashy bling of hip-hop jewelry lies a wealth of cultural import, both political and economic.

REVIEWS 42 **Schmuck 2006: International Contemporary Jewelry** *Toni Greenbaum*

43 **Thomas Gentille** *Andrea Di Noto*

44 **Sayumi Yokouchi and Julia Turner: New Jewelry** *Jennifer Cross Gans*

45 **Arctic Transformations** *Cynthia Nadelman*

46 **Blacksmith Art Exhibit** *M. Anna Fariello*

47 **Carolanne Patterson** *Kate Dobbs Ariail*

48 **Reinterpreting the Vessel** *Lynn Cool*

49 **Luzia Vogt and Natalie Luder** *Shelley Pomerance*

50 **Society of North American Goldsmiths** *Dana Singer*

clockwise from top left
Cynthia Cousens
Welbeck Sketchbook 3: Grids, 2000 (detail)

Elliott Pujol
Untitled Vessel, 1998 (detail)

Sean "Puffy" Combs from liner notes of CD *Forever*, 1999 (detail)
©1999 Bad Boy Records, Arista Records, Inc.

cover
Marita Dingus
Light Bulb Base and Pink Fabric Wall Hanging, 2005 (detail)
wire, light bulb bases and fabric
37 x 24 x 2"
Photo: Robert Vinnedge
Courtesy of Francine Seders Gallery

Stephen Kris

Janis Kerman

Coomi

Aaron Henry

globalDESIGN

international showcase of exceptional jewelers

Gurhan

February 16 - 18, 2007

Philadelphia Convention Center, Room 202

next to Buyer's Market of American Craft

20+ Masters in an intimate setting

Register Today

914-738-8485

www.globaldesignshow.com

Alex Sepkus

Laura Gibson

a proud supporter of www.snagmetalsmith.org

globalDESIGN is an independent enterprise operated by Jeweler's Resource Bureau

FROM THE EDITOR

SUZANNE RAMLJAK

The slang phrase "flipping the script," refers to deeds that buck the norm or take an unexpected turn, often with subversive intent. It can indicate a major reversal of power relations or a spontaneous change of course. Many of the artists featured in this issue of *Metalsmith* are engaged in some form of script-flipping or inversion of normal affairs. While still working within the parameters of metalsmithing, they take the field in unforeseen directions, co-opting other traditions and values along the way.

A bold example of such table-turning within jewelry is found in hip-hop adornment, the subject of our "Heavy Metal" article. As Lyneise Williams describes, "Rap musicians extended the iconography of jewelry,...shifting its mainstream associations beyond delicate, wealthy women to a rugged, tough-guy masculinity that hinted at danger." In the same way that hip-hop music appropriates and remixes various tracks, rappers have commandeered traditional jewelry formats to suit their own tastes and goals.

The Japan-based collaborative group, Maywa Denki (covered in "View"), enlists the strategies of consumerism—producing and marketing affordable toys and functional ware—in order to critique the very commodity culture they emulate. And cover-artist Marita Dingus continues countercultural movements including feminism and avant-gardism to produce gender-bending works that combine fabric and metal, along with outcast materials like pull tabs or light bulb bases.

Cynthia Cousens's inquiry into the meaning of jewelry has led to territory that sometimes undermines the permanence or display of her own work. Creating increasingly conceptual pieces, she has come to embrace the artistic potential of "mistakes made," according to author Deirdre O'Day, "in deliberate contravention of the perfection to which jewelers are taught to aspire."

Feature artist Elliott Pujol's background in theater continues to grip his imagination and define his approach to vessels. The theatrical elements of stage-lighting and performance, when applied to metals, result in works that often disband into patterns of light and shade. Pujol's *Homage to the Truck*—a Dodge pick-up sheathed in copper—dramatically transforms a working vehicle into a carefully wrought vessel, literally taking metals out for a ride. As written by contemporary artists such as these, the script of metalsmithing revels in fresh twists and reversals....

METALSMITH

a publication of SNAG, the organization for jewelers, designers and metalsmiths

***Metalsmith's* mission is to document, analyze, and promote excellence in jewelry and metalworking.**

Editor Suzanne Ramljak
Copy Editor Tracey Hummer
Graphic Design Ted Studios, Inc.
Production Coordinator Dana Singer

SNAG Officers
President Sam Shaw
President-Elect Kris Patzlaff
Secretary Ellen Wieske
Treasurer Angela Gleason

Board of Directors Peggy Eng, Angela Gleason, Melissa Huff, Kristin Lora, Tina Rath, Sam Shaw, James Thurman, Kiwon Wang, Ellen Wieske, and Sandie Zilker

Editorial Advisory Committee
Ursula Ilse Neuman, Mija Riedel, Rachelle Thiewes, Kate Wagle, Sandie Zilker

Metalsmith (ISSN 0270-1146) is published in January, March, May, August, and October by SNAG, a not-for-profit organization, 540 Oak Street, Suite A, Eugene, OR 97401.
www.snagmetalsmith.org

Annual Subscription
to *Metalsmith* (5 issues): $29 North America, $41 foreign
SNAG one-year membership rates include a subscription to *Metalsmith*: $69 North America, $85 foreign
Students: $45 North America, $58 foreign

SNAG, its staff, directors, officers, editors, contractors, members, and *Metalsmith* specifically disclaim any responsibility or liability for damages or injuries as a result of any construction, design, accuracy, fitness, use, manufacture, safety or safe use or any other activity undertaken as a result of the use or application of information, techniques, and product and tool uses contained in, or obtained from, any *Metalsmith* article or advertisement, including but not limited to any accident involving an advertiser's product.

Postmaster, Membership, Subscriptions and Additional Copies
Send requests and address changes to:
SNAG/Metalsmith Business Office
540 Oak Street, Suite A
Eugene, OR 97401
(541) 345-5689, FAX (541) 345-1123
info@snagmetalsmith.org

Claims for missing issues are accepted only if received within three months.

Executive Director
Dana Singer
(541) 345-5691
dsinger@snagmetalsmith.org

Advertising
Jean Savarese
(413) 585-8478 FAX (413) 585-8430
advertising@snagmetalsmith.org

Editorial
Suzanne Ramljak
22 Rockwell Road
Bethel, Connecticut 06801
(203) 792-5599 FAX (203) 792-5588
metalsmitheditor@mindspring.com

Unsolicited manuscripts and photographs will be handled with care, but *Metalsmith* assumes no responsibility for them. All material must be accompanied by a self-addressed, stamped envelope. The opinions expressed in *Metalsmith* are those of the authors and do not necessarily represent those of the directors of SNAG or the staff of *Metalsmith*.

The full text of *Metalsmith* is available through EBSCO Publishing and *Art Index*.

National Newsstand Distribution
CMG, 250 West 55th Street, New York, NY 10019

Contents
2007© SNAG. *Metalsmith* may not be reproduced in any manner or form without written permission.

PRESENTATIONS

KEYNOTE SPEAKER

Ralph Caplan

Design guru, Former editor-in-chief, I.D. magazine, Director Emeritus of the International Design Conference, Aspen

Caplan is the author of the bestselling books, *By Design* and *Cracking the Whip*.

Phillip Baldwin

Elizabeth Brim

Michael Croft

Carissa Hussong

Tom Joyce

Hyewon Lee

Randy Milhoan

Rosanne Raab with special guest Tod Pardon

Felieke van der Leest

Dr. Courtney Young

EXHIBITIONS

The Belz Judaica Collection

Earl Pardon Retrospective

Next+Now

10 x 10 (broochless)

The New Steel

100 years of American Silver

PMC Decade

Modern Art Knives: Beyond the Samurai Sword

DIRECTIONS • UNKNOWN

2007 SNAG CONFERENCE

Looking Forward, **Learning** from History

36th Annual Conference

The Peabody Memphis
June 13-16, 2007
Memphis, TN

Hosted by

MM
METAL MUSEUM

SNAG
Society of North American Goldsmiths
FOUNDED 1969

Conference Registration must be made through **Meetings A La Carte** at **info@meetingsalacarte.com** or **877.738.MEET (6338)**.

For details and to register online, visit www. snagmetalsmith.org.

harbinger gallery

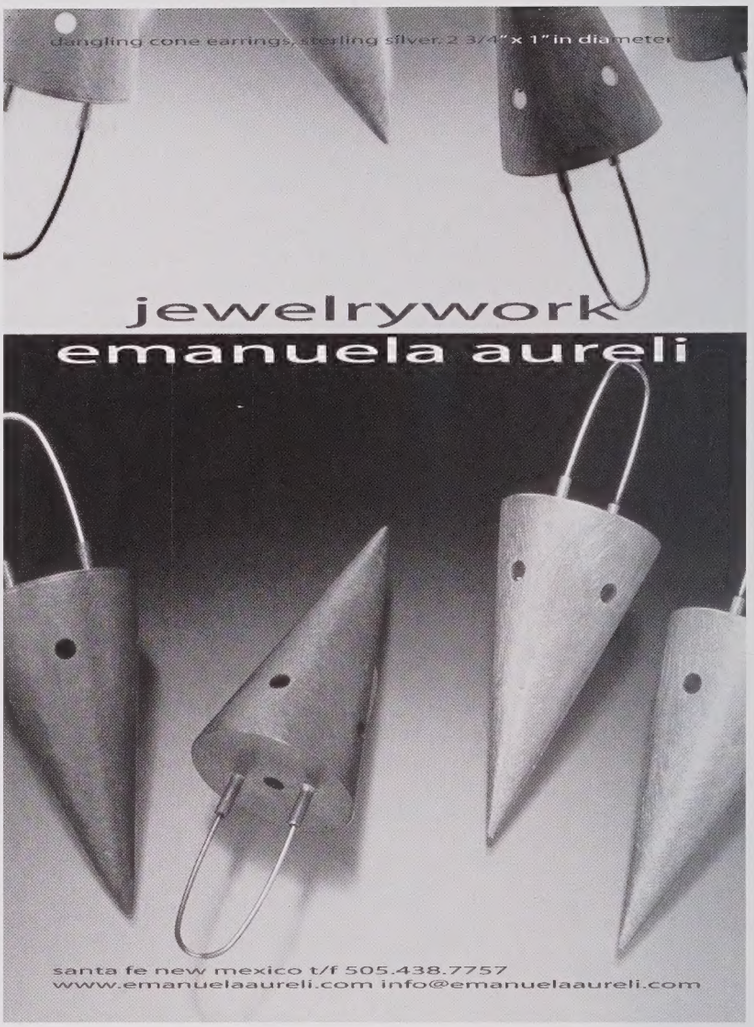
Jackie Anderson Xray Eyes, 2006. Sunglasses with Clip ons, sterling, aluminum, plastic, 13 x 15 x 3.6cm

22 Dupont Street East
Waterloo, ON N2J 2G9
Canada

519.747.4644

International Jewellery Exhibition
January 27 - February 17

www.harbingergallery.com


dangling cone earrings, sterling silver, 2 3/4" x 1" in diameter
jewelrywork
emanuela aureli
santa fe new mexico t/f 505.438.7757
www.emanuelaaureli.com info@emanuelaaureli.com

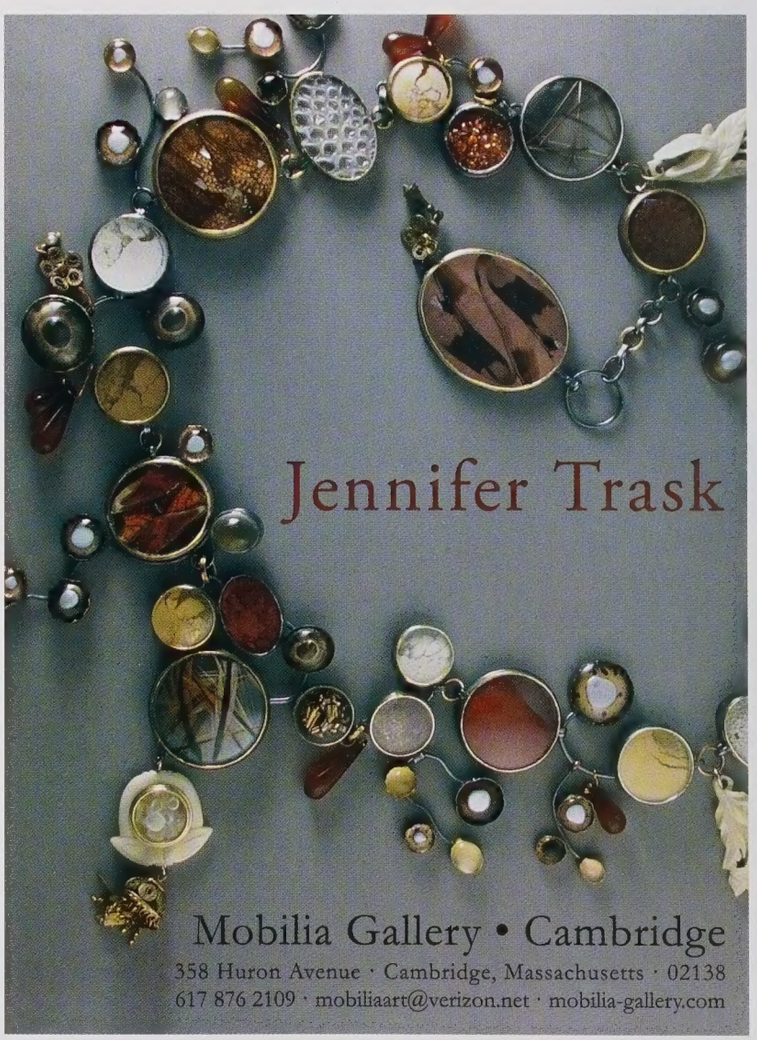
J. COTTER GALLERY

The Gold and Silversmith of Vail and Beaver Creek

Since 1970

Three Stone Ring, 53.8CT. T.W.
Sterling Silver, Concrete, Steel
by Jim Cotter

Vail: 234 East Wall Street - Vail, CO 81657 - 970.476.3131
Beaver Creek: 5 Market Square - Beaver Creek, CO 970.949.8111


Jennifer Trask
Mobilia Gallery • Cambridge
358 Huron Avenue · Cambridge, Massachusetts · 02138
617 876 2109 · mobiliaart@verizon.net · mobilia-gallery.com

Hratch Babikian

P.O. Box 54147 • Philadelphia, PA 19105 USA
215-465-9351
www.Hratchbabikian.com

Charon Kransen Arts

PALMBEACH3 January 11 – 15 2007

Linda Hughes, necklace 2006, laminate, acrylic, silver, steel

Specializing in international contemporary jewelry

Charon Kransen Arts (by appointment only)
456 West 25th Street New York NY 10001 USA
P:212-627-5073 F:212-633-9026 Email:charon@charonkransenarts.com
www.charonkransenarts.com

Essentials for Men: Lapels & Cuffs

January 9 – February 10, 2007

Marianne Anderson
Marco Borghesi
Lucy Heskett-Brem
Devta Doolan
Ashka Dymel
Claudia Endler
Gabrielle Gould
Gurhan
Janis Kerman
Tom & Jutta Munsteiner
Ben Neubauer
Ingrid Psuty
Todd Reed
Jeff & Susan Wise
Michael Zobel

Lapel Pin in 18K white gold with diamond. By Claudia Endler.

AARON FABER

666 Fifth Ave (Ent. on 53rd St)
New York NY 10103
212.586.8411
www.aaronfaber.com

The revolution begins

ACRE

AMERICAN CRAFT RETAILERS EXPO

www.ACRELasVegas.com

MAY 2 - 4, 2007

LAS VEGAS CONVENTION CENTER

CELEBRATE THE QUALITY OF HANDMADE CRAFTS.

Join 1000 American & Canadian wholesale artists in fabulous Las Vegas!

"I'm very excited about the new ACRE show. We'll definitely be at ACRE shopping for both high end and popularly priced work for our five craft galleries."

— **Appalachian Spring**
David Brooks, Retailer
Falls Church, VA

ALL-INCLUSIVE BOOTH PACKAGES!

Now artists have a place to physically showcase their work in person and virtually connect with retailers year-round!

Every ACRE® booth package includes:

- Carpet
- WiFi Internet Access
- Electrical
- 12 Months of Wholesalecrafts.com Web Service (a $468 value!)
- Unlimited Drayage

ACRE 2007 JURIED SHOWCASES:

- Handmade Gifts & Accessories
- Handmade Jewelry
- Handmade Wearable Art
- Handmade Furniture & Lighting
- The Gallery of Fine Crafts
- The Gallery of Fine Jewelry
- Unique Gifts, Prints & Cards
- Body, Aromatics, & Edibles
- Emerging Artists
- Retailer Resources

DON'T WAIT –

Be a part of the most innovative, talked about trade show in the country – ***Sign up TODAY!***

Go to **www.ACRELasVegas.com** and submit your application or call **1.888.4.CRAFT.1** (1.888.427.2381)!

PRODUCED BY

Wholesalecrafts.com

Don't be fooled by our application deadline!

April 1, 2007

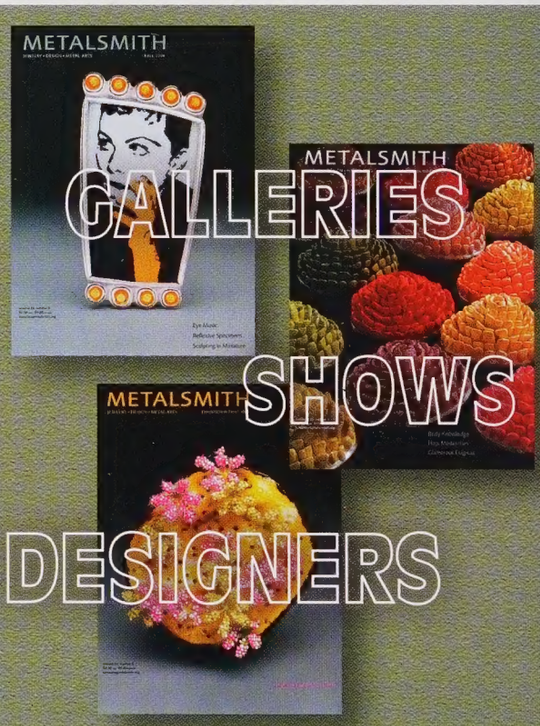
31ST ANNUAL
PHILADELPHIA MUSEUM OF ART
CRAFT SHOW

NOVEMBER 7—11, 2007
PREVIEW ON NOVEMBER 1

To receive your application:
PMA Craft Show
P.O. Box 7646
Philadelphia, PA 19101
215.684.7930
twcpma@philamuseum.org
www.pmacraftshow.org

REPRESENTATION ◆ FOCUS

SUCCESS ◆ BUYERS

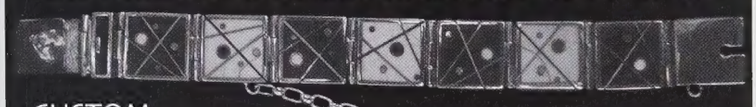


"Our ads in *Metalsmith* definitely brought us more people buying metal art."

— Libby & Jo Anne Cooper
Mobilia Gallery, Cambridge, MA

For a competitive marketplace advantage:
advertising@snagmetalsmith.org • 413-585-8478

MODERNIST DESIGN
DESIGN HOUSE, PRODUCTION STUDIO AND GALLERY EST. 1948



CUSTOM
WEDDING RINGS AND
METAL JEWELRY
ORIGINAL SCULPTURE AND DESIGNS

TOLL-FREE 877•982•9992
1453 GRANT AVENUE, SF, CA 94133
www.macreativedesign.com

MACCHIARINI
METALWORKS GALLERY

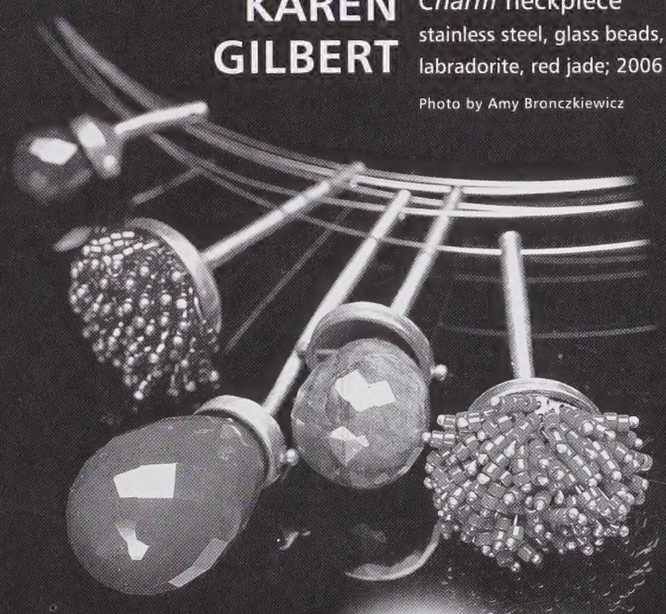
Barbara Seidenath
Midnight Garden
Neckpiece/ Brooch
Enamel/ Diamonds/ 18K

Elyse Allen
Klaus Bürgel
Petra Class
Noam Elyashiv
Pat Flynn
Ford/Forlano
Arthur Hash
April Higashi
Lena Hülsmeier
Reiko Ishiyama
Dan Jocz
Dena Kahana-Gueler
Vered Kaminski
Esther Knobel
Alyssa Dee Krauss
Seung-Hea Lee
Brooke Marks-Swanson
Shannon Marshall
Joan Parcher
Mary Preston
Barbara Seidenath
Sondra Sherman
Biba Schutz
Sherry Simms
Tracy Steepy
Johan Van Aswegen
Edda Vardimon

6 Midland Avenue
Montclair NJ 07042
P973.744.0061
F973.744.0062
galleryloupe.com
Patti Bleicher
Eileen David

LOUPE
A New Gallery for Contemporary Art Jewelry

KAREN GILBERT
Charm neckpiece
stainless steel, glass beads, labradorite, red jade; 2006
Photo by Amy Bronczkiewicz



January 6 through
February 24, 2007
MICHAEL BOYD
PETRA CLASS
TODD REED

Obsidian Gallery
fine contemporary crafts

St. Philip's Plaza, Tucson, Arizona
(520) 577-3598 | www.obsidian-gallery.com

IN HONOR OF THE
70TH BIRTHDAY OF RON HO
•
November 1, 2006

Photo by Raimo Träskelin

Brooch created for role model Ci Xi
The Last Dowager Empress of China, 2006

Currently on Exhibition
CHALLENGING THE CHATELAINE!
DesignMuseo, Helsinki, Finland
September 29, 2006 – January 14, 2007
•
Catalogue Available, Published by DesignMuseo, Helsinki

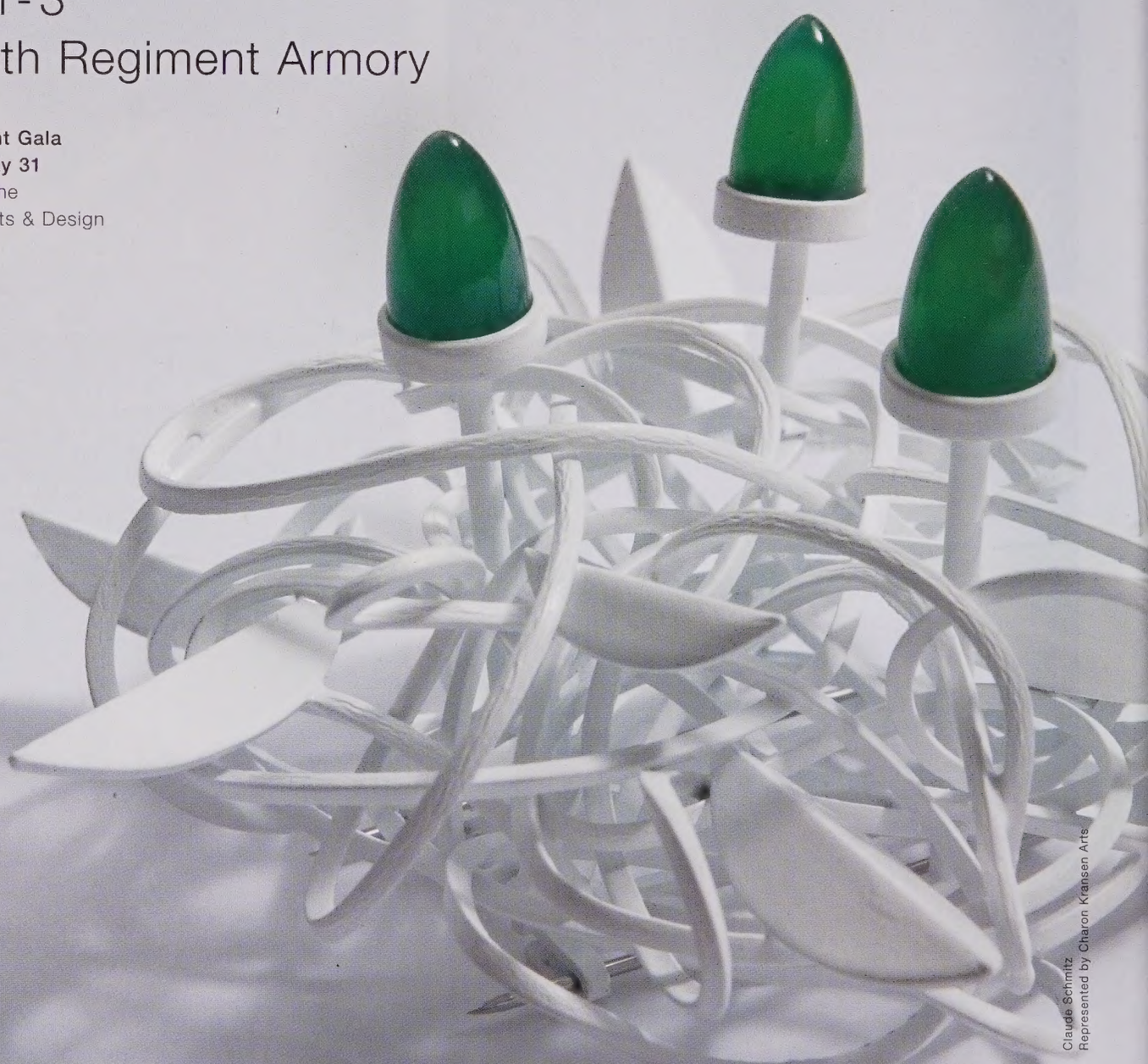
HELEN DRUTT
Helen Drutt: Philadelphia
Tel: 1-215-735-1625
Fax: 1-215-732-1382
By Appointment Only

SOFA
NEW YORK

The Tenth Annual International Exposition of Sculpture Objects & Functional Art

June 1-3
Seventh Regiment Armory

Opening Night Gala
Thursday, May 31
A benefit for the
Museum of Arts & Design
New York City

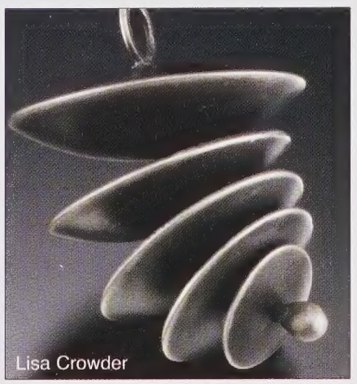


Claude Schmitz
Represented by Charon Kranser Arts

sofaexpo.com
773.506.8860 info@sofaexpo.com

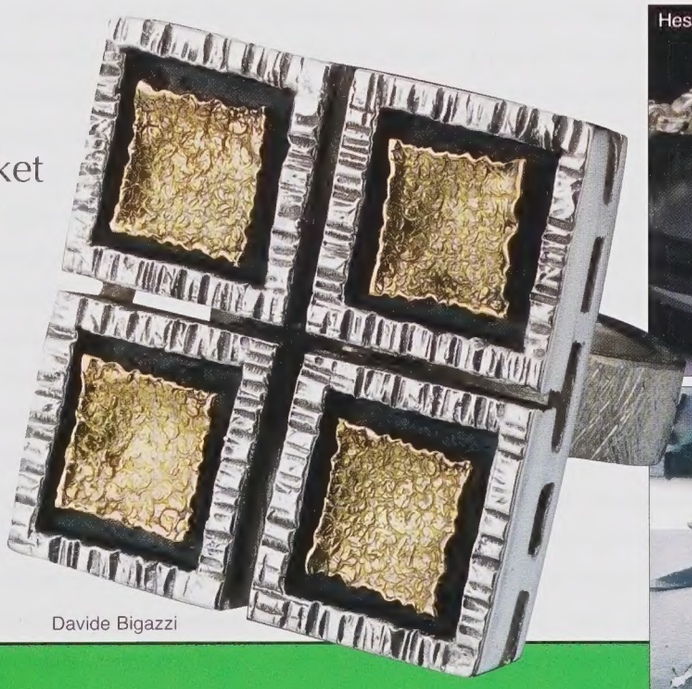
25 years Celebrating Fine Craft

Philadelphia
BUYERS MARKET
OF AMERICAN CRAFT
1982-2007


Lisa Crowder

Heston Designs

Partner with the Buyers Market and wholesale with the best handmade tradeshow in North America!


Davide Bigazzi

Metallic Evolution

February 16-19, 2007
Jewelry Preview: February 15, 4-7pm

August 4-6, 2007

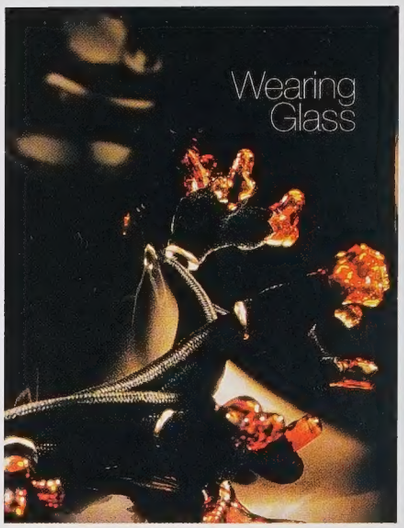
Lisa Slovis Metalsmithing

Distinctive handcrafted designs by American and Canadian artists are the hallmark of the Buyers Market of American Craft. We invite buyers and makers of fine contemporary works in precious metals to join us in Philadelphia in 2007 as we celebrate 25 years of building business relationships between artists and retailers.

www.AmericanCraft.com • 410.889.2933
Wholesale to the trade only.

BOOKS

by Ursula Ilse Neuman



Wearing Glass: Contemporary Jewellery and Body Adornment

Yvonne Kulagowski and Alena Krízová
National Glass Center, Sunderland, UK, 2005

Throughout the centuries, glass has played an ambivalent role in the history of jewelry. While it was considered as precious as gold in ancient Egypt, it became a cheap stand-in for diamonds in eighteenth-century Europe in the form of highly reflective paste glass. In the twentieth century, glass played a starring role in the Favrile jewelry of Louis Comfort Tiffany and the French Art Nouveau jewelry by René Lalique. With this context in mind, it is timely and appropriate to look at art jewelry being made today that features cold and hot-worked glass as its principal material.

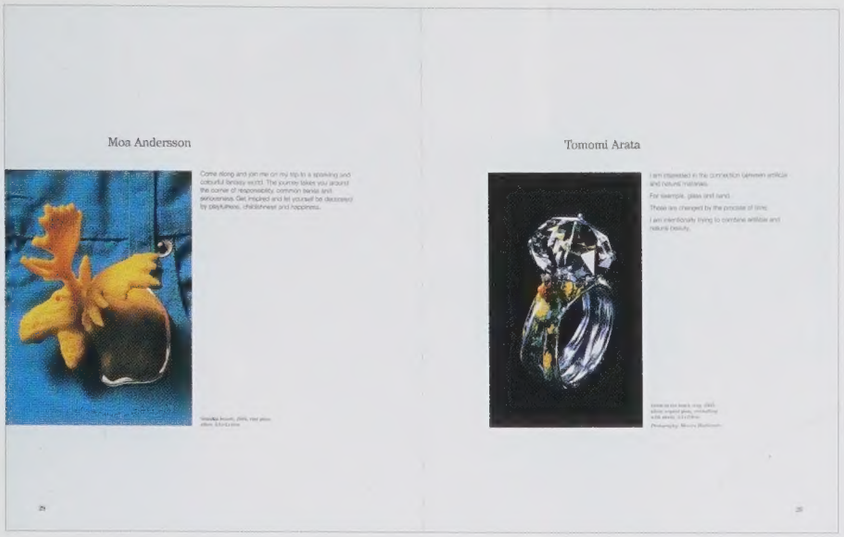
The recent exhibition *Wearing Glass*, which opened in London in 2005 at the Oxo Tower Wharf and moved to the National Glass Centre in Sunderland last summer, was organized by Candice-Elena Evans, Claire Gutteridge, Anna Hazelden and Marie Worre Hastrup Holm of 27fishes, a group of independent artists and curators working in Great Britain. The exhibition featured the work of 39 international artists from twelve countries: the United Kingdom, the Czech Republic, France, Australia, Germany, Japan, and the USA, as well as Canada, Greece, Italy, Sweden, and the Netherlands. The pieces were selected by a panel of experts that included 27fishes and a representative of the Association for Contemporary Jewellery, a UK-based organization established in 1997 to promote an understanding of contemporary jewelry.

Wearing Glass is a fitting title given that glass as decorative body ornament was the primary inspiration. This premise encouraged artists who do not normally make jewelry, including sculptors, product designers and glass artists, to try their hand at this format. The wide range of backgrounds, training, and nationalities led to a diversity of approaches and techniques with decidedly mixed results. However, the majority of the pieces are interesting and the many successes make up for the misfires. It is also important to bear in mind that the exhibition was designed as a selling event to bring new glass jewelry to the attention of a wider buying public.

The exhibition's accompanying 80-page, color-illustrated catalogue features more than 40 works from the 250 assembled for the exhibition. The artists are presented in alphabetical order, one per page, with short artist's statements that, while uneven in content, often provide valuable insight into their works. With the exception of a few dramatic, full-page photographs of selected pieces on mannequins at the beginning and end of the book, the images are uniformly small and photographed without reference to the human body. It is regrettable that the layout leaves so much of each page blank when the great majority of the works in the exhibition are unrepresented, but such measures are often necessary to make a volume affordable. (The well organized exhibition website, www.wearingglass.com, presents many more images, significantly increasing one's appreciation of the dramatic impact of the exhibition.)

Except for the Czech artists, whose works reflect the superb mastery of glass making in that country, it would be quite difficult to identify pieces by nationality. In general, the book effectively demonstrates the diverse qualities that make glass interesting for jewelry, as well as the many techniques artists use to reveal these qualities. For example, color and transparency, the most approachable features of glass, are dramatically evident in most of the works, including the *Gems on the Beach* ring by Tomomi Arata (Japan), the *Lingerie Goat* body sculpture by Boris Shpeizman (USA/Israel), and the *Dialogues* brooch by Marianne Schliwinski (Germany). By contrast, less accessible opaque glass is featured in the *Traces* pendant by Michaela Theodorakakou (Greece) and the *T-brooch* by Stanislava Grebenícková (Czech Republic), both of whom were trained as glass artists.

Since jewelry artists are not generally trained in glass making, they tend to work with cold material, or use found glass as elements



In general, the book effectively demonstrates the diverse qualities that make glass interesting for jewelry, as well as the many techniques artists use to reveal these qualities.

in their compositions. By contrast, many glass artists are able to use intricate techniques that call for heated glass: fusing and slumping in the *Space Within* brooches of Yoko Kuramoto (Japan); fusing and carving in the textile-like *Kinetic Necklace* and *Bracelet* of Erica Rosenfeld (USA); and fusing and cutting in the expertly designed and quite beautiful (there is no avoiding that buzz word in this case) *Cinnamon* ring by Zuzana Kynclová (Czech Republic). Two other Czech artists, Libuse Hlubucková (*Necklace*) and Alena Hesounová (*Bubbles Rings*), make delicate, blown glass bubbles, equally attractive for their display of technical prowess as for the joy they communicate. Flameworking is used in the beaded necklace *Circus* by Karina Guévin (Canada) who began working with glass to add light and transparency to her jewelry only to have glass become her main focus, as well as in the delicate *Wearable Vase* neckpiece by Boshka (UK). The renowned Dutch jeweler Evert Nijland incorporates flameworked elements in his *Guirlandes Corals* necklace. It projects a sensuality and luxuriousness that emerge naturally from its intense colors and organic shapes without reliance on precious materials. Nijland stands out for his sensitivity to the human body; he subverts the hardness of glass to make jewelry that comes alive when it is worn—something that originality and creativity alone cannot accomplish.

The volume contains essays by Yvonne Kulagowski, lecturer at Central Saint Martins and Camberwell College of Arts, and Alena Krízová, lecturer at the Institute of European Ethnology, Masaryk University, Brno, Czech Republic. In "Contemporary Attitudes: Glass Jewellery and Adornment," Kulagowski tries to place the works in the broader context of historical glass jewelry, but the essay's brevity cannot do justice to the many trends that influenced the use of non-precious materials and glass, in twentieth-century art jewelry, in particular. The author does draw on the artists' statements to provide some insight into the works, but she might have done more to examine common elements and key differences in the artists' backgrounds and their approaches to using glass. In her essay, "Glass Jewelery in the Czech Republic," Krízová concisely summarizes the illustrious history of Czech glass, especially the production of glass bijouterie. She also discusses the seven Czech artists in the show, skillfully describing their work and communicating technical information and insights into the individuals and their approaches. The book concludes with valuable resources and references, including biographies of each artist with an account of the techniques they employ.

The exhibition's organizers deserve great credit for encouraging an unusual and talented group of artists to make jewelry that might not otherwise have been conceived. The catalogue presents a valuable overview of the results of this decidedly contemporary exploration into glass as a material for jewelry.

Ursula Ilse Neuman is curator at the Museum of Arts & Design, New York.

STUDIO

by Matthew Kangas

Marita Dingus

If there is a middle ground between fashioning art from metals and making sculpture from recycled metallic materials, Marita Dingus has found it. Through a process of rescuing, altering, and transforming metal, Dingus capitalizes on its many properties in order to attain greater visual impact and compounded cultural import.

The increasingly prominent Pacific Northwest artist works out her home/studio in Auburn, Washington, a blue-collar suburb south of Seattle. Built by her late father in 1950, Dingus's residence is surrounded by seven acres of land where she keeps two goats and 14 chickens. Her day begins at 6 a.m., letting out the animals before arriving in the 700-square-foot studio by 7. "Once I'm in there, I usually work until seven in the evening, with a few breaks during the day," says Dingus. "Then, at five, I bring the animals back in, and then go back to work again."

"I'm at my sewing machine much of the time. Or then I'm sitting at a low milking stool using the couch as a table. There, I am constantly wiring things together or using the hot glue gun. In another corner, I sort out recycled metals, stack them up, like all the light bulb bottoms I use." Her studio is packed with materials, which cover much of the floor and migrate up the walls. Many first-time visitors find the overcrowded space "scary," according to Dingus, but the artist vows that she knows exactly where everything is.

Part of a broader phenomenon of women artists eviscerating sculptural mass and volume (Lynda Benglis, Ginny Ruffner and Nancy Graves, among many others), Dingus makes see-through art: objects, sculptures and jewelry through which the viewer gazes. Her use of metal began as the concealed armature for her widely hailed fabric sculptures of the 1980s and 1990s, but it has become a more visible agent in the overall impact of each sculpture within the past decade.

Extensive international travel and various residencies over the years have taken Dingus to Italy, Norway, Panama, Morocco, Nigeria, China and Texas. Whether home or abroad, she continues an oblique dialogue with both ancient African art and contemporary African-Third World art, much of which uses recycled materials, especially metals cut from consumer packaging, such as gasoline containers and other everyday sources. Her heritage is also part of this connection: "Metal was a very special material in Africa. After all, bronze casting was invented in what is now Ife, Nigeria, in the early ninth century. This means it is a material I feel a historic bond to."

Drawing upon another allusion to African art, Dingus recalled how reflective metal is. "If you catch the light with a material, you catch the spirit. Metal breathes life into the piece, just the way reflective or mirrored elements do in Africa—or in India or Arab nations." Her approach to metals changed when she spent two years training as an African art interpreter for the Seattle Art Museum. "Dr. Pamela McClusky, the curator, taught us how important metal was in West African art so, from 1989 on, I have wanted to expose the metal, to let it show."

Heiress to the influences of the feminist revolution in the decades following the 1970s, Dingus admits to some gender bending in her attitudes towards materials: "Originally, it was felt that fabric is female, metal is male, and I ended up wanting to mix both!" With tens of thousands of pieces of metal to draw on in her studio, Dingus is working full tilt these days, combining the fabric-sewing and metalworking and activities and influence of her parents. "I usually combine metal with fabrics, adorning it or creating another surface material with it. Fabric is soft, but metal is the quirky material I need. Once the metal is introduced, then you're going someplace!" Her recent works involve quilt-like structures that hang on a wall. *Flower Fence* (2005) looks back to her earliest works wherein metal was a concealed armature. *Skeleton in Wire Hanging* (2000) and *Three Skeletons* (2005), however, use metal much more prominently. With her mixture of materials and extended, installation-like compositions, Dingus's work also recalls the art of Magdalena Abakanowicz, Annette Messager or even Judy Pfaff, as writer and museum director Selene Wendt has observed.

Besides acting as the grid background in the sculptures, the

The artist at her sewing machine, 2005.
Photo: Spike Mafford

metal wire forms leaves, stems, slave bracelets and hair, among many other items. This represents a step beyond the insertion of the readymade or recycled objects like the soft drink can pull-tabs, the light bulb bases, and the nuts, bolts and screws. In Dingus's art, metal often involves the use of pliable aluminum wire and stainless steel wire, turning the sculptures into drawings of a sort. She proclaims, "Wire becomes my central linear element. It's easy to bend, it's shiny. I'll wrap it once or a hundred and one times. I love the repetition of the line. Because it's so skinny, it acts as my drawing."

For years, Dingus has also made jewelry from metal wires and other recycled metallic materials. "For the earrings and necklaces, I like to make little men and women. Those go back to the early nineties. With my jewelry, metal is the most important material again. My larger sculptures share some of the same properties but I am able to push them even farther because of the larger scale."

As for more precious materials, Dingus says she shies away. For one thing, her art is about "finding value in something that seems to have no value." With a studio full of inspiration and a busy museum and gallery exhibition schedule ahead, Marita Dingus is sure to keep exploring and revealing new approaches to metal.

Matthew Kangas, a Seattle-based art critic, is the author of the recently published *Craft and Concept: The Rematerialization of the Art Object*.

clockwise from top left

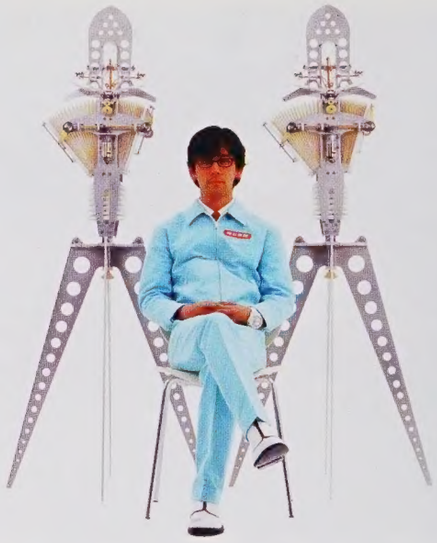
Light Bulb Base and Pink Fabric Wall Hanging, 2005
wire, light bulb bases and fabric
37 x 24 x 2"
Photo: Robert Vinnedge
Courtesy of Francine Seders Gallery

Marita Dingus in her 700-square-foot Auburn, Washington studio, 2005.
Photo: Spike Mafford

Three Skeletons with Wire Leaves and Fabric Frame, 2005
electrical wire, pull tabs, fabric and metal buttons
40 x 42 x 1"
Photo: Robert Vinnedge
Courtesy of Francine Seders Gallery

VIEW

by Kate Wagle



Maywa Denki

Tosa Nobumichi enters a lecture hall and stands quietly behind the podium. He has been preceded by two "assistants" wearing sky-blue Maywa Denki company jumpsuits. The "workers" have been conspicuously preparing for his arrival, rushing to and fro with wires and plugs and mysterious, faintly functional-looking objects. Tosa, the "president" of Tokyo-based Maywa Denki, has been incommunicado in his hotel room all day, preparing for the lecture. He is reportedly nervous about his limited English skills. The workers complete their preparations, drop to one knee and wait alertly for the lecture to begin. Tosa starts with a brief history of Maywa Denki—which is the name of his father's failed electronics company, re-imagined and re-constituted by his sons, art-school trained Tosa and businessman Masamichi, as an "art unit," staffed by a small group of very young and talented artists who all contribute to the production of the work.

From the moment he begins to speak, it is plain that Mr. Nobumichi is not at all nervous. He speaks clear, subtle English, with the sly disingenuousness and calculated, eccentric timing of a gifted comedian, somehow critiquing American stereotypes of Japanese-ness, satirizing Japanese culture and totally engaging his audience in his idiosyncratic art process all at once. His attentive assistants systematically clothe him in a series of interactive, instrumental structures that include remote controlled tap shoes "that enable anyone to tap very easily," a "unique, backpack-type winged musical device operated by electronic finger snappers" (*Pachi Moku*), a pistol-grip operated "ventriloquist doll" of a "thirteen-week fetus" (*Sava-O*) and a "talk-like-a-robot" device (*Koto Tama*), among others. Tosa demonstrates each goofy apparatus with the same deft timing, focus, intensity, thoroughness and absolute lack of expression. The audience is skillfully undone.

A separate Maywa Denki performance, billed as a "product demonstration," is a legitimate spectacle that seems to be channeling John Cage by way of Devo, but a little more scary and a lot less esoteric. Full-scale Maywa Denki "instruments" interact, emote and operate all on their own as the singer/players move through a robotic stage landscape consisting of huge fans of guitars, an eclectic array of Maywa Denki fabricated noisemakers, and tripod-supported *Seamoons* that open and close like huge remote controlled daisies. The performers assume characters that range from puppets to wearable robotic heads representing *Sava-O, Poodle, Laborers, Accountants* and Japanese teen gangs (*Yankee*). The artists describe the experience simply, as being "very much like a Formula One Grand Prix, in which accidents and crashes are common."

Maywa Denki doesn't identify its work with a discourse of metalsmithing or sculpture, but the "original" and functionally derived artifacts of its production are handmade of metal, machined plastics, electronic parts and sometimes elements of familiar instruments and objects that connect clearly to both of those worlds. However, while Maywa Denki fabricates these one-of-a-kind pieces for exhibition and performance only, the group also produces acquisition-friendly "editions," three-quarter-sized versions of those same objects, as well as a commercial line of mechanical toys and functional articles generated by the art process, that is marketed to museum stores, and a range of printed and digital media (there are Maywa Denki books and performance CDs and DVDs). The artists (all of whom have separate, individual careers, but as Maywa Denki, reverently acknowledge the virtuoso authorship of CEO Tosa) contribute their diverse ideas and skills to bring the work into the world. They then perform, brand and market it with exhibitions, concerts, and an elaborate DIY-feeling website that documents the practice as it advertises it, and is itself another example of the work. All are interdependent products of a dada-esque investigation that mines spaces between art, commerce, design and performance.

Maywa Denki is not the first "art unit" to explore this territory of course. In fact it is part of a much larger art conversation that takes on ideas about consumers and consumption as both subject and strategy. Anyone who saw Matthew Barney's exhibition at the

Tosa Nobumichi, "president" of Tokyo-based Maywa Denki group.

Maywa Denki in performance in Tokyo, Japan.

Guggenheim a few years ago was aware of the complex and unapologetic relationships between PR and spectacle, artifact and souvenir, object and glamorized image. On the west coast, Barry McGee is hyper-aware of the culture of advertising and mass-produced commodities even as he rejects it, seeking mundane images and alternative processes like graffiti "writing," sign painting, murals, and installations of found objects that honor the "artist's hand," presented in visual configurations that are a distorted mirror of the context and forms of commercial production. Michael Elmgreen and Ingar Dragset recently built and installed a fake Prada store titled *Prada Marfa* in the flat, empty expanse of the Texas desert. Not incidentally, Marfa is home to the Chinati Foundation, the contemporary art museum founded by minimalist sculptor Donald Judd. *Prada Marfa* is a sculpture that looks like a luxury boutique complete with a display of Fall 2005 Prada shoes and bags. Yet, one cannot open the door.

Maywa Denki's contribution to the discourse is a peculiar one, a personal and social response filtered through Japanese culture. The individual art objects include beautifully crafted pieces like the *King-Gyo-no-Hung* (goldfish excrement). This piece is one of many that suggest a bridge to the practices and history of metalsmithing. The piece is further described as a natural health meter in tablet form (made of 18k gold), which you take internally, and examine the results externally. The childish naughtiness of this piece is grounded by the beauty of the object, the convincing seriousness of its presentation and the hint of a political agenda. Pieces are developed serially. *King-Gyo-no-Hung* is from the *Naki* series, a group of "nonsense machines" that riff on Japanese fish culture. *Naki* is a playful, semi-dark and oddly personal exploration of questions generated by the artist. Maywa Denki's work has been cited in international discussions around the emergence of product design inquiries defined as "critical design" (Dunne and Raby); characterized by thoughtfully articulated objects positioned as

Installation view of the "Naki" series of fish motif nonsense machines.

"products" that exist outside of the realm of pure function. They instead offer a critique of their cultural role and subvert any number of ideas about what a product is or can be.

Maywa Denki's approach to its project is formidably comprehensive. That the work concerns itself with craft, adornment and function makes it an obvious reference for metalsmithing, a medium that has worked a line between art and commerce for centuries, but has not examined that relationship in a specific social context for some time. Performance, too, is an aesthetic vehicle that makes sense in a field that claims the interactive body as its principle site. The discourses of "critical design," and the tropes of consumerism and production applied as art strategies, are an interesting position from which to address a metalsmithing practice—and the social imperatives of commodity culture are unavoidably connected to everything we do. There are hints of the discussion in recent work by graduate students and emerging practitioners in the field. Embracing the potential of cross disciplinary options and multiple delivery systems that provoke new ways of thinking about context and use, seems worth consideration; doing it with the open-ended vigor, intelligence and humor of Maywa Denki looks like an awful lot of serious fun. ◘

Kate Wagle is a metalsmith and head of the Department of Art at the University of Oregon in Eugene.

POSSESSED

by Suzanne Ramljak

Rachelle Thiewes

Rachelle Thiewes resists using the term "collection" to describe the many works that she owns. This is in spite of the fact that she has jewelry holdings that would make most collectors and curators swoon. A prominent jeweler herself, Thiewes does not identify with the practice of collecting per se. Rather she approaches her acquisition of and involvement with jewelry as an engaged participant in a field to which she is ardently devoted.

When Thiewes bought her first piece of art jewelry in the late 1970s, she was fresh out of graduate school and newly ensconced at the University of Texas El Paso, where she has taught for 30 years. This initial acquisition was by jeweler Edward DeLarge, who had come to give a workshop at the university, "I thought his works were brilliant," Thiewes recalls. "And I wanted a piece of that brilliance as a part of my world." Little did she know that this purchase would change her life. "If I hadn't started to collect, then I wouldn't have become so consumed," she states. "It has become my mission to get people excited about the field and into collecting."

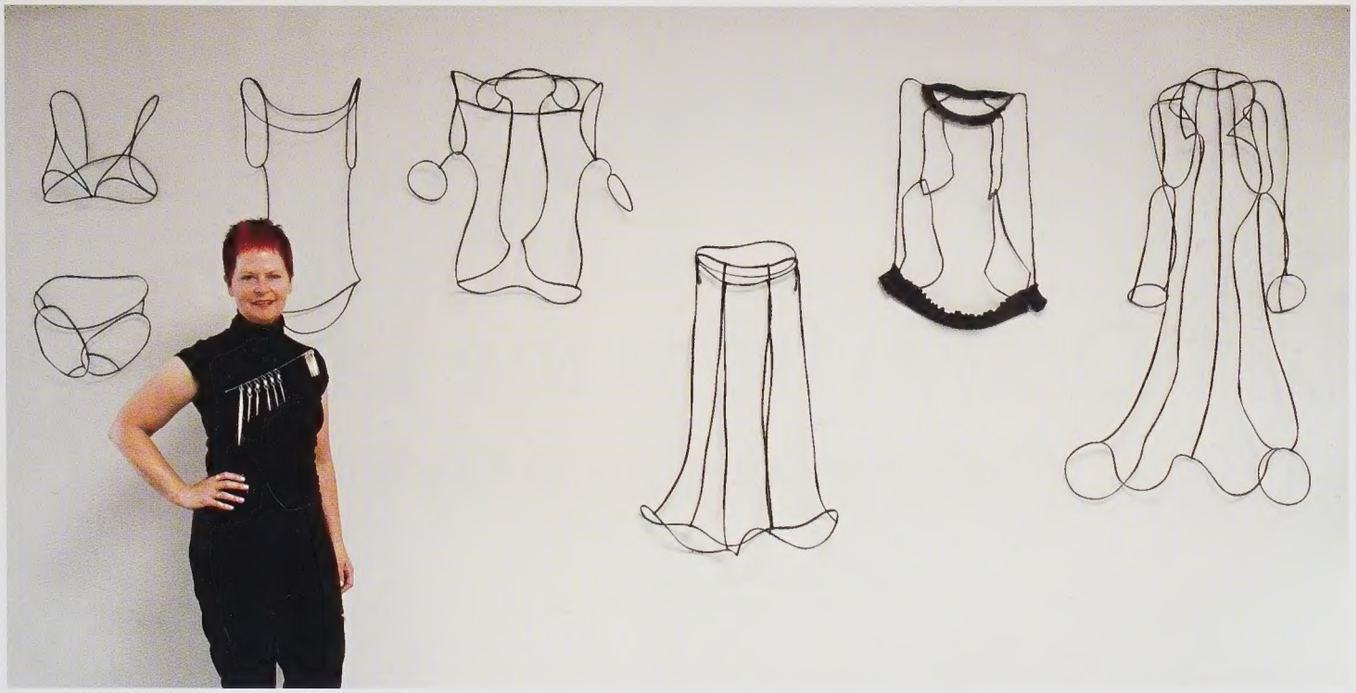
Now in possession of more than 100 prime examples of studio jewelry by an international roster of artists, she is immersed in the material. "I am surrounded by work," she says. "I designed my house around the work. It has become a lifestyle—teaching, making, living with jewelry." Indeed, jewelry is installed throughout her home and visitors can encounter bracelets by Caroline Broadhead and Susan Hamlet hung together in a bathroom along with an earring series by Cynthia Cousens; a brooch by Jamie Bennett in another bathroom; a Julia Barello piece atop the kitchen counter; and framed examples of Thiewes's own brooches over the mantel. If it isn't on the walls then the work is in a 16-drawer custom cabinet in the dining area.

More crucial than amassing or even displaying the jewelry, for Thiewes, is wearing it. She is almost militant about the importance of wearing these works. Every object she buys has had a turn on her own body. "Every piece is worn," she asserts. "Every one." Thiewes believes there is an obligation not only to wear jewelry, but also to wear it *well* and only one piece at a time, which is her own sartorial code. Lamenting that other jewelers often don't wear their own creations, she inquires: "Why expect others to buy and wear your work if you don't?"

Aside from the promotional effect of wearing jewelry—encouraging others to own work and to adorn themselves—Thiewes finds "great satisfaction" in putting on a piece. "It is about experiencing another artist's ideas and work through the act of wearing," she says. Wearing imparts knowing in the Biblical sense; gaining knowledge through physical intercourse with another body or object. Thiewes never leaves the house without first donning a piece of jewelry (rings not included), even when she goes out on a hike. In addition to her key holdings from renowned artists, she also has a large assorted "daily wear" collection comprised of anonymous pieces, student work, production work, and even examples by her mother (a novice jeweler) and her late father (an accomplished engraver).

Her criterion for collecting has remained quite constant over the years. Thiewes is intent on acquiring current work, partly for financial reasons but also to encourage contemporary artists working today. Not keen on having a survey of jewelry's greatest hits, she seeks pieces that "speak" directly to her. Thiewes proceeds by identifying artists who are creating important work, and then watches and waits for a particularly strong series. Then she sets out to get the best example. Thiewes herself decides what constitutes importance; she doesn't have to be told. "I am a working artist in the field, I *know*," she declares. Her purchases are often limited by monetary constraints (the most she has spent on a piece is $4500) and she only buys work when she has sold her own. Acquisitions stop during dry periods when her jewelry does not sell. After a sale, she pays the studio bills, allots cash for future work and then uses the remaining money to buy other artists' jewelry.

Norman Weber,
Brooch, late 1990s
aluminum, gold, pink tourmaline,
corundum ruby
diameter 3"



For the near future, Thiewes plans to continue obtaining pieces, perhaps with a new emphasis on younger artists. Her long-range goal is to donate or sell the collection to a public institution, rather than transfer it to family members. Ideally it would go somewhere as a whole and be used as a teaching tool, either as part of a museum or university. Thiewes also harbors a larger dream: "What could do really wonderful things for the field in the U.S., would be to have a jewelry award, like the Danner Award in Germany or the Jerwood Prize in England," she reflects. "The prestige that goes with such a cash award and publication feeds interest and makes careers." Thiewes is committed to initiating such a prize in this country, even if it means bequeathing her assets to the cause upon her death.

Extending into the grave, Thiewes's dedication to jewelry as a vital cultural practice is steadfast. A self-interested altruist, she would do anything possible to bolster her chosen field and "not just have it limping along." Through enlightened generosity as a maker and supporter she personifies the best role of a collector—as a cultivator of great art.

Suzanne Ramljak is editor of *Metalsmith*.

clockwise from top
Rachelle Thiewes in the bedroom of her El Paso home with installation of Caroline Broadhead's cotton and nylon *Seams* (1989).

Brooches by Edward DeLarge (left) and Mary Pearse (right), representing the very first and the most recent aquisitions in Thiewes's collection.
DeLarge: late 1970's, titanium and silver, 2 1/2 x 2 7/8"
Pearse: 2005, cast paper, silver, stone, 3 1/2 x 3 1/4"

Drawer of necklaces in Rachelle Thiewes's jewelry cabinet.
Clockwise from upper left:
Kate Wagle, *Memento*, 1996, silver, lucite, paint, length 11"
Marjorie Schick, *Necklace*, mid-1990's, rubber, wood, paint, thread,12 x15"
Julia Barello, *Subject/Object*, 1999, lens, silver, length 22"
Herman Junger, *Box with Pendants*, 1992, silver, quartz, lapis, hematite, white gold, box 5 3/4 x 5 3/4"

Drawn from the Land

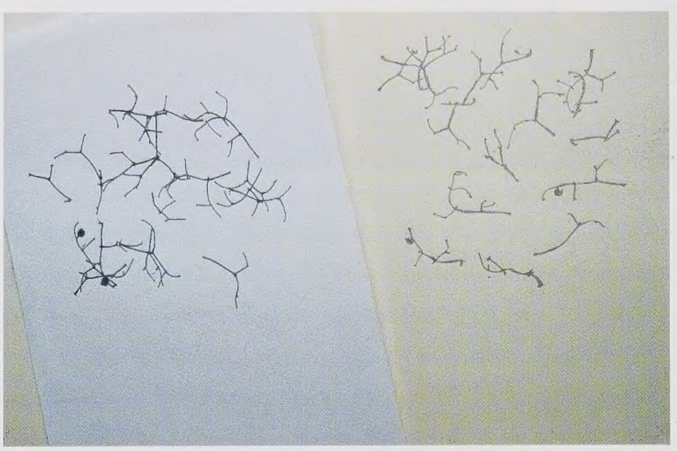
The Jewelry of Cynthia Cousens

by Deirdre O'Day

During a residency at the early seventeenth-century Welbeck Abbey in Nottinghamshire, England, in the summer of 2000, Cynthia Cousens explored the private estate, seeking out parallels between the rhythmical repetitiveness of agricultural work and structural pattern making in jewelry. She questioned the farm manager about the ordered simplicity of historical methods of planting in rows, and learned how the random scattering of seed was transformed into systematic planting, using boards punched with holes, through which seed was dropped into the soil. These patterns, running backwards and forwards across the landscape, inspired Cousens to create a series of gold brooches, delicate grid-form constructions.

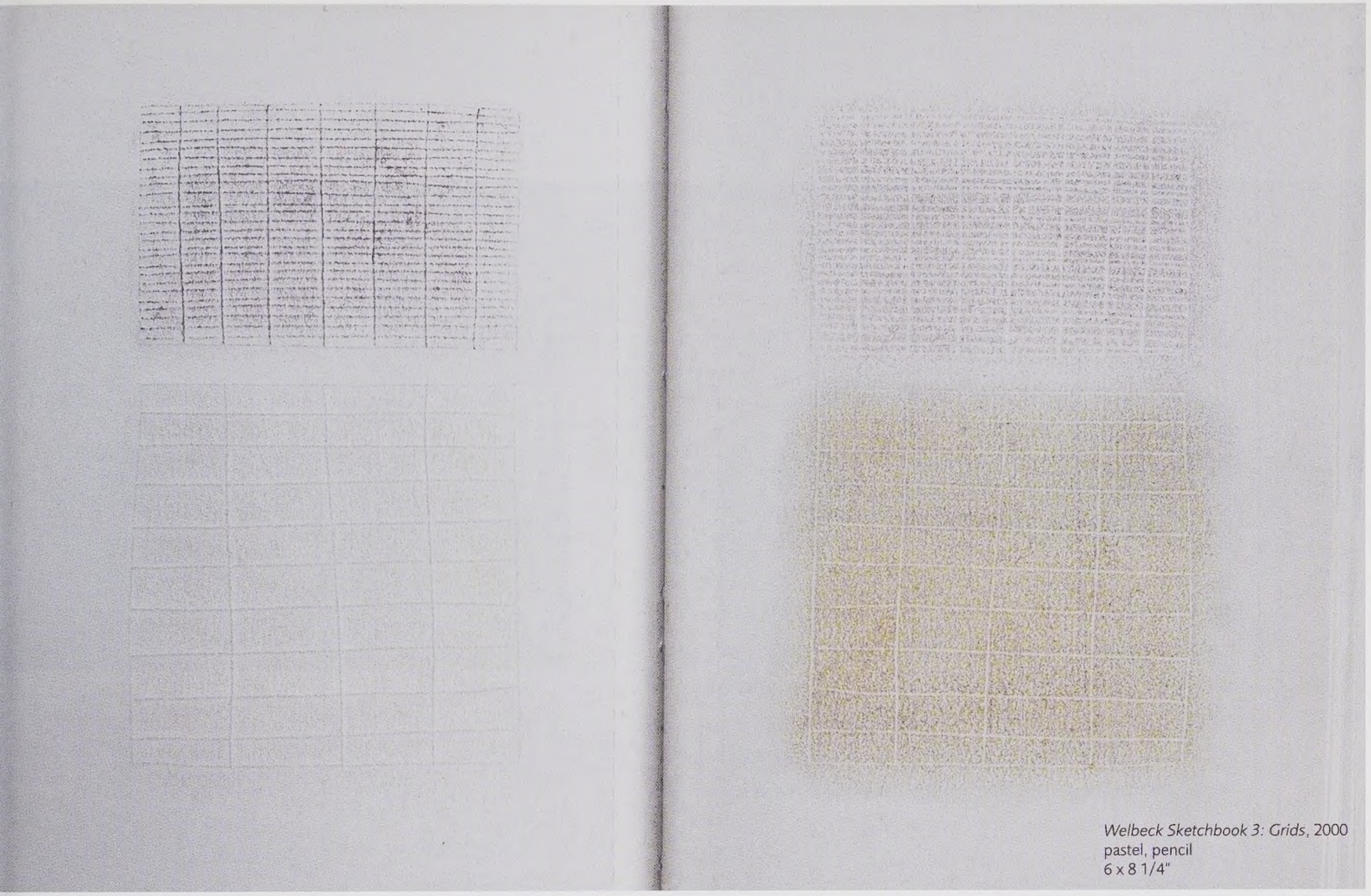
This imaginative leap across disciplines is not unusual for Cousens. It typifies her broad-based, methodical and often scientific approach, and her engagement with worlds remote from her own practice from which she distills whatever is pertinent to her ongoing inquiry into jewelry issues. As she wryly observes, it would have been difficult to initiate this lengthy and fruitful conversation had she mentioned jewelry at its start!

Two factors have always guided and nourished her art: drawing and the landscape. Her delight in linearity was born, she says, in primary school where she was instructed in the discipline of calligraphy: copying two-inch high Roman letters, drawing perfect lines and circles freehand and tracing rows of Italic m's. She also practiced the observational drawing of plants. She retains a large and treasured collection of small black-bound sketch books dating from her later years in art school, packed with drawings and wide-ranging commentary, which were recently exhibited with her jewelry. This meticulous record of her artistic evolution is key to understanding the disciplined approach that shapes her creative process.



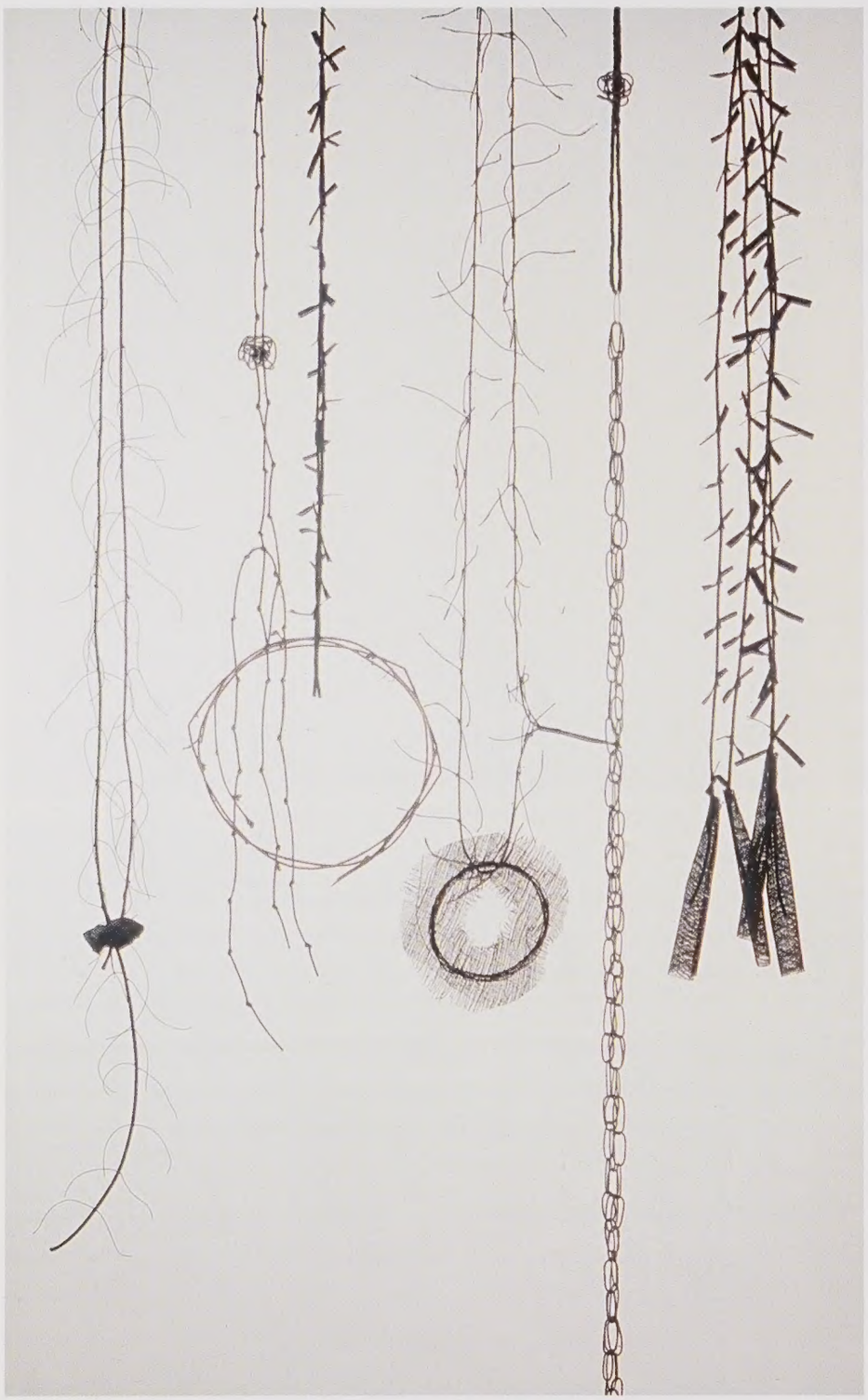
Welbeck Sketchbook 2 (annotations on rows), 2000
pencil
6 x 8 1/4"

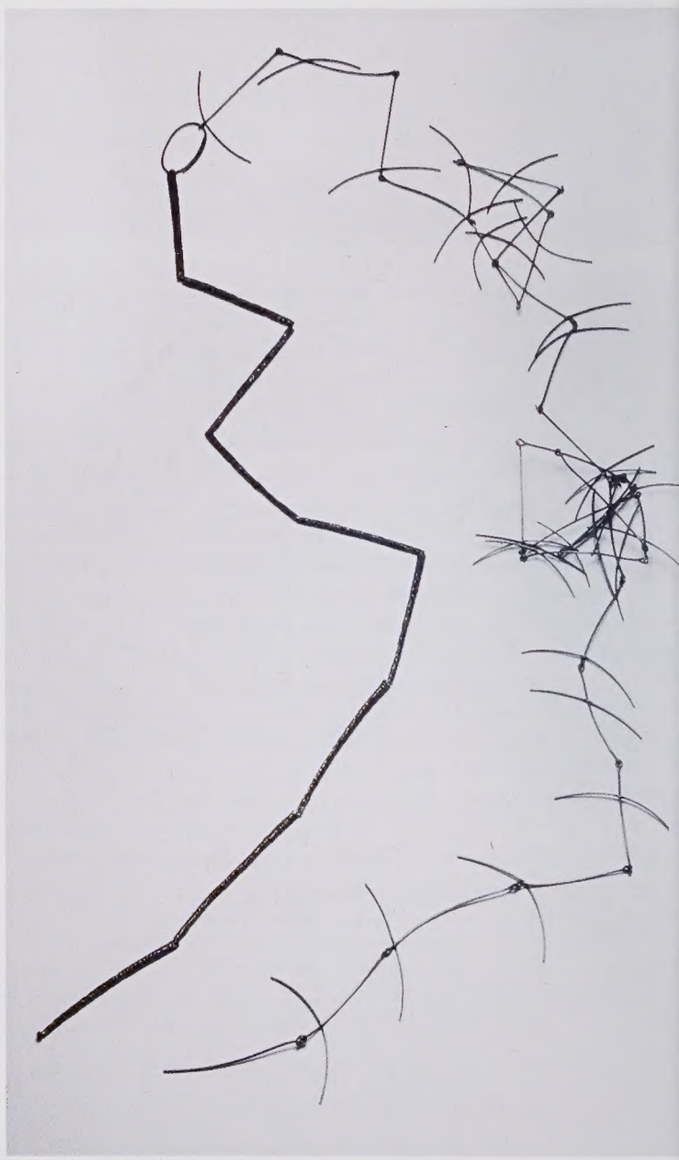
Cousens lives in the idyllic peace of an eighteenth-century cottage tucked into the rolling South Downs in Sussex, which seems to have been carefully decorated with grazing sheep. It is a haven, with huge skies merging with sea, a glimpse of white cliffs and little evidence of human habitation. Although she enjoys big cities and has traveled widely, lecturing, running workshops, and doing artist residencies, Cousens seems always to be drawn back for nourishment to the sanctuary of the Downs, which has enchanted artists for centuries.



Welbeck Sketchbook 3: Grids, 2000
pastel, pencil
6 x 8 1/4"

Crossings and Rows from "Grid Brooch" series, 2001
18k gold oxidized
3 1/8"





clockwise from above
Winter Necklace Studies, 1995
textile, paper, oxidized silver, twig
27 1/2 x 42 1/8"
Photo: David Cripps
Birmingham City Museum Collection, UK

Firle Plantation, 1995
photograph photocopied
6 x 8 1/4"
Photo: Cynthia Cousens

Trail Necklace, 1996
oxidized silver, linen
68 7/8"
Photo: Joel Degen

opposite page
Briar, Stick, Garland (necklaces), 1996
oxidized silver
68 7/8"
Victoria and Albert Museum Collection, UK

compared with these inspirational figures, especially Monet and Turner, whose late works offer "some possibility to the viewer of constructing from the available clues what has become indistinct and evanescent—akin to memories themselves," writes Mark Roskill in *The Language of Landscape*.[3] Cousens viewed Turner's late seascapes in 2000 at the Tate Liverpool gallery, displayed unframed in a large-windowed room flooded with changing, natural light. Seeing them against the sunlit waters of the river Mersey flowing outside, Cousens says, was an extraordinarily affecting experience.

But she stresses that nature and the landscape work in tandem with another longstanding preoccupation. Since the early eighties, when she was studying for her masters in jewelry at the Royal College of Art, she has brought an empirical approach to her practice, investigating the very nature of jewelry: how it is defined, its forms, its materials. Her restless curiosity was nurtured in the seventies through contact with the radical work of German jewelers and avant garde practitioners such as Pierre Degen and Caroline Broadhead. Cousens defines her career as fueled by persistent inquiry, by learning new things in order to solve problems. Without these challenges and the changes they bring, she would be bored. "I wouldn't want to see it static," she says. "I don't even like making something twice."

She spent her time observing and recording, in minimalist drawings, the relative densities of lines in the structure of trees and the outlines of the landscape.

Descended from generations of farmers, Cousens recalls the family's regular evening walks around their farm observing minutiae of rural life: a millimeter of growth in the corn, leaves changing color, a cow looking unwell. This education in close observation helped form her working method; she can see, she admits, "the roots that have led to what I do." That heritage draws her to continue studying the landscape and the cycles of nature: "the skeletons of trees ...the transparency of winter branches."[1]

Though she gently protests at the readiness of commentators to overemphasize these roots, an empathy with nature is clearly fundamental to her thinking, a "wellspring"[2] from which she has fashioned a language to express emotion. Among the painters who inspire her are those who share her love of the natural landscape and its transient changes, such as John Constable, J.M.W. Turner and the Impressionists. And it is for the qualities of light and color in her recent work that Cousens has been

In 1994, having achieved international recognition as a leading British jeweler working in precious metals, with more than twenty years of successful practice behind her, Cousens began reevaluating her jewelry philosophy and her career itself. She felt the need, she says, "to explore themes in depth without commercial pressures," to break free of the safe middle ground she occupied in order to make a living, and undertake the kind of risks that she had seen in work in Europe.[4] An opportunity presented itself when, inspired by the late, renowned Dutch jeweler Onno Boekhoudt's rigorous and uncompromising approach, Cousens applied for and won a crafts award that enabled her to take time off purely for observation and reflection.

She spent February of 1995 immersed in the wintry

landscape at Firle on the South Downs in Sussex. It was a bleak time for her, as her father was very ill with cancer. But it marked a return to the two things she loves most: landscape and drawing. She spent her time observing and recording, in minimalist drawings, the relative densities of lines in the structure of trees and the outlines of the landscape. This concentrated investigation into process, rather than the end product, generated in her a new enthusiasm. The experience led to crucial changes in her attitude towards materials, and to challenge the inhibitions she had previously felt in her work with precious metals. She speaks admiringly of Jacqueline Mina's inspirational teaching and fearless approach to working with such materials. "She is not at all restricted by the metal," comments Cousens. "She pushes it around, experimenting as

Though they look as ephemeral and perishable as spiders' webs, they have a crisp linearity; they flow down the body and sway with it as it moves.

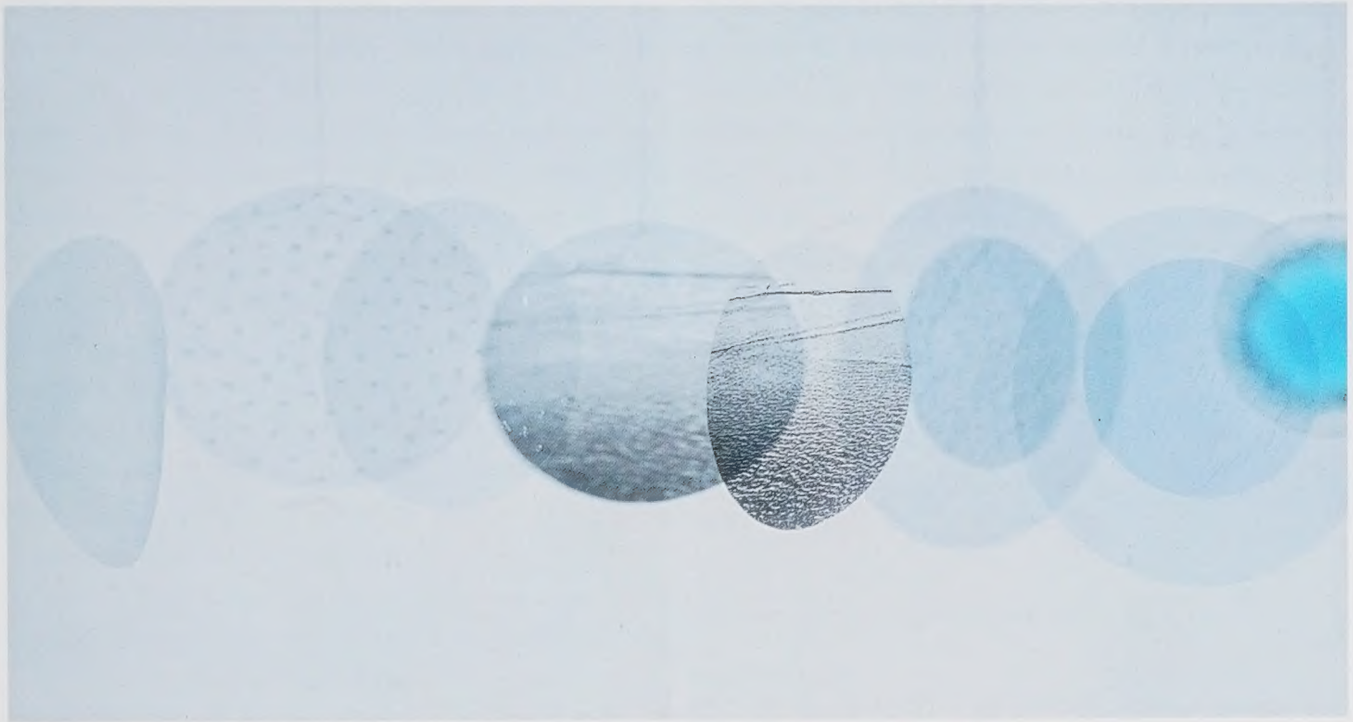
though it was as malleable as clay, and as tactile and fluid, and as if it's not expensive." Cousens shifted further away from the controlled, traditional approach in which she had been trained—a "great quest for perfectionism"—towards more intuitiveness, spontaneity and directness.

Having returned to the studio, its walls festooned with specimens from the Downs, she constructed models with twigs, brambles, paper and textiles, and made charcoal drawings from them. They served as stimuli for her at the workbench, rather than actual templates. She found that she was working more freely with the silver, twisting, weaving and coiling the silver threads—oxidized into winter grays and coal blacks—into fine lines and long trails, spiked with dense black twigs, and hung sparingly with frail, transparent leaves, all of silver. The twenty necklaces that were the fruit of this period departed significantly from her earlier work and were shown to great acclaim that year at the exhibition "Shining Through" at the Crafts Council in London. This led to acquisitions by public collections, including the Victoria and Albert Museum and the National Museums of Scotland. Though they look as ephemeral and perishable as spiders' webs, they have a crisp linearity; they flow down the body and sway with it as it moves.

Four years later, Cousens traveled to New Zealand for a residency in Auckland sponsored by Creative New Zealand. Her intense creative and emotional response to what felt like an alien landscape, to her sense of isolation and of being "on the edge" of the world led to a conceptual sea-change in her work. Walking alone on the beaches, away from the comfort of the familiar English landscape, she felt quite fearful. Uncomfortable about drawing in such surroundings, she used photography instead, to poetic effect. The ocean seemed "immense—so huge around you—sea with light on the water; that's sometimes all you see."[5] She thought a lot about subtle changes, the merging of things, emptiness. These conditions, especially the strong light and color in New Zealand were new to her, and had an immediate and profound impact, as she graphically describes. The sunlight "...was so bright and sharp, as though someone had polished your glasses" [6] and color, absent so long from her work, returned to play a significant part in it.

Cousens views her experiences in New Zealand as part of a continuum, the logical outcome of her decision to embark on "the necklace project" in 1995. She also felt freer in this smaller, younger society, where attitudes are less codified, to cross disciplines and incorporate textiles and video, for instance, into her jewelry.

A major retrospective exhibition "*Cynthia Cousens: Shift*–Towards New Jewelry," 2003, demonstrated the importance she places on marrying the thinking process behind



The Waves (installation), 2000
acetate, print, monofilament, dye
length 60"
Photo: Sara Morris
British Crafts Council Collection

Brooch Studies, 2000
acetate, dye, print
3 1/8" each

opposite page
Waves Kare Kare New Zealand, 1999
Photo: Cynthia Cousens

the work with the pieces themselves. Jewelry can be "peripheral, something you hardly see," she said then,[7] describing how her preoccupations had shifted from the more formal character of her earlier work, to the less substantial: just "smudges" of color, effects of light and an expressive abstraction. Rather than attracting attention to the face, or enhancing an ear or wrist, Cousens wanted these pieces to be almost imperceptible from a distance: "...the haze around the form, like sand blowing around your legs in a sand dune."[8] This led to her tiny 'Tips and Specks" brooches: ovals of silver set with a forest of tall pins, like the bristles in a toothbrush, and topped with touches of lacquer in vivid yellows, blues and reds. Placed on the edge of a hem, cuff, or sleeve, pushed through the cloth from behind they create smudges of color that graze the surface, a glimmer of light—now you see it, now you don't. The effect from a distance is of a "haze" of color, indefinable as line, form or texture. Close up, the lacquered tips protruding through the cloth look brightly colored and jewel-like. This creates an interaction between jewel and cloth similiar to a watercolorist's use of unpainted ground behind the applied

Interestingly, as her work becomes increasingly conceptual, she wants to approach these not only from an aesthetic standpoint, but rather on the basis of mistakes made...

surface. While the concept recalls the pearls and gems merged with the richly embroidered surfaces of late medieval costume, Cousens, far from seeking richness, aimed to capture transience and light waxing and waning.

To achieve this visual outcome, she experimented making "tracing paper brooches": delicate, evanescent drawings using acrylic and ink, microfilaments of colored textile and smudges of pastel. Sunlight passing through pinholes pierced in paper sent a glow of color to the surface beneath. Projecting light through discs of thin acetate sheet, scored and printed, or dyed shades of blue, produced changing shadows and achieved a painterly result that she likened to "walking in the rain."[9] This near intangibility is the converse of the traditional jeweler's conception of materiality and permanence.

A small traveling project she undertook on an Australian residency in 2003, hosted by the JamFactory in Adelaide, is emblematic of her move away from the commercial jewelry scene to a new freedom to investigate jewelry's meanings. In this deliberately reductive exercise, Cousens traveled light with a tiny knapsack and delighted in the opportunity to make something so unsophisticated that it depended only on her hands and such materials as she found around her. Each day as she walked, she made a very simple necklace and mailed it home to a friend, telling her where she was—rather like sending postcards as one travels. Her friend responded by making necklaces herself and mailing them back. These pieces did not aspire to be great and lasting; they were gifts and carried with them that emotional content. Although they were subsequently exhibited, she had made the point that jewelry need not be exhibited in order to be valued; it can be given to people like photographs, it may be known to only one person, or have a brief life like "silk slippers which you only wear a few times."[10] But she now insists, when her work is exhibited and sold, that it be presented with the entire process of its making, from drawings onwards.

At a workshop in Sweden in 2004,[11] she explored the romantic concept of jewelry that is lost, and passes from hand to hand: a loosely woven bracelet hung with precious amulets, becomes frayed, some of the amulets drop off. They are bright and attractive, and inevitably someone picks them up and so they travel into different worlds.

Throughout Cousens's energetic and protean creative

Tips (pins), 2002
silver, lacquer
3 1/4 - 1 1/8"
Photo: Sara Morris

Tips (pins in cloth), 2002
silver, lacquer
3 1/4 – 1 1/8"
Photo: Sara Morris

progress, no experience has been wasted. Disarmed and encouraged by the example of her New Zealand colleagues, she is developing her interest in textiles as an intrinsic component of her jewelry, experimenting with fragile veils and nets knotted and tinted with the intense reds of the hillsides that she photographed while traveling across central Australia. She makes photograms to transmit silhouettes of the jewelry onto paper, and spends hours patiently knotting textile threads and wires to gauge different densities and transparency. She has also been using time-lapse video to chart images of colored materials in rhythmical movement. In addition, she has begun setting necklaces against contemporary textile prints, the jewelry subtly taking on the color of the cloth, rather as a chameleon transmutes, blending into its immediate environment. She is eager to work with a museum collection of prints, contemporary or seventeenth- and eighteenth-century pastoral prints sprinkled with English and French flowers, which Cousens has already started painting and drawing.

Interestingly, as her work becomes increasingly conceptual, she wants to approach jewelry not only from an aesthetic standpoint, but rather on the basis of mistakes made, in deliberate contravention to the perfection to which jewelers are taught to aspire. But what is a mistake, Cousens asks, if not, perhaps, a change of direction? ◘

Deirdre O'Day, a former curator of jewelry at the V&A museum, is a writer on jewelry and the arts.

1 Pamela Johnson, "Time Out," in *Crafts Magazine*, August 1995, pp.27-29.
2 Martina Margetts, "A Natural Journey," in *Cynthia Cousens: Shift- Towards New Jewellery*, exhibition catalogue, 2003, p. 9.
3 Mark Roskill, *The Language of Landscape*, Pennsylvania State University Press, 1997, p.233, cited in Margetts, p.12.
4 Johnson.
5 Margetts, p.38.
6 Ibid., p. 36.
7 Ibid., Introduction.
8 Ibid., p. 37.
9 Ibid., p. 39.
10 Ibid., p. 12.
11 'Situation," Konstepidemin, Gothenburg, Sweden.

Postcard Necklace 1, Sept 2003
packaging and image of Flinders Ranges, Australia,
bark, linen

Elliott Pujol

Form and Performance

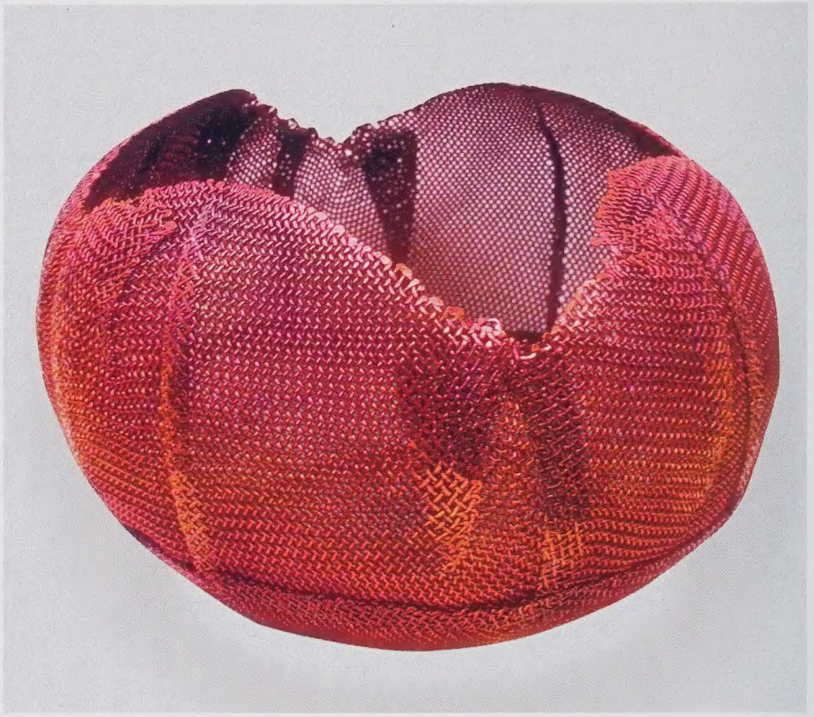
by Glen R. Brown

A subtly theatrical conception of form—an aesthetics that carefully considers factors such as the mood-inducing effects of color and gradual shifts in lighting—exerted its earliest influence over the work of Elliott Pujol in the late 1960s, when fortuitous events led him from an undergraduate program in theatre to graduate studies in metals. Theatre, in a broad sense, has remained a touchstone through thirty-five years of exploring the expressive potential of three-dimensional forms, most importantly the vessel. The influence of theatre has never led Pujol down the obvious path toward relating literal narratives as a playwright spins stories through dialogue and actions on stage. Nor does any of the exaggerated emotive quality of melodrama infiltrate his characteristically transcendent compositions. Theatre has primarily served as an effective model for conceiving of the vessel as something more than mere utilitarian container on the one hand or purely decorative object on the other. Keyed to performance but in an aesthetic rather than utilitarian sense, theatre serves in Pujol's work as a conceptual bridge from the vessel in its traditionally functional capacity to the vessel as a kind of performance-conscious sculpture.

Nothing so theoretically consequential had yet entered his thoughts about metalsmithing when years ago, as a senior theatre major, he enrolled in Brent Kington's class at Southern Illinois University, Carbondale. Initially concerned with fabricating costume helmets and a crown for a play that he was producing, Pujol found himself developing an unanticipated affinity for metal work. In consultation with Kington, he channeled the energy of his new interest into a year of postgraduate study in studio art followed by formal admission to the MFA program in metals. During his subsequent graduate-student years Pujol's continuing enthusiasm for theatre led him to produce occasional props, including some large fibulae for a production of Euripides's *The Trojan Women.* These pieces he created largely from metal tubing, which claimed his interest primarily because of its ready-to-use quality and the ease with which it could be worked. In a display of precociousness during his second year as a graduate student, Pujol utilized tubing to create a series of four rings, two of which were selected for inclusion in the Society of North American Goldsmith's inaugural exhibition, *Goldsmith '70,* at the Minnesota Museum of Art the following year.

Lidded Vessel, 1973
copper
8 x 14"
Photo: Edward Sturr

Thistle, 2000
vessel, barbed wire
10 1/2 x 13"



After inadvertently creating folds in the metal and noting parallels to the drapery of costumes from his stage productions, he became determined to cultivate layered effects during the raising process as part of an irregular, textural aesthetic.

As a graduate student, Pujol's general impatience with slow-paced and meticulous methods of working metal prompted him to begin frequenting scrap yards in search of ready-made forms. On one of his more rewarding scavenging trips he discovered a cache of several large spun-copper domes that he believes had once served as basins in cotton candy machines. Carting four of these rigid forms back to the studio, he attempted to increase their malleability by annealing them. In cooling, however, they became surprisingly weak, and upon handling they lost their attractive symmetry. Still impressed by their size and voluminous form and not wanting to discard them as mere vestiges of a failed experiment, Pujol tried forming some vertical ridges in the walls to bolster their structural strength. After inadvertently creating folds in the metal and noting parallels to the drapery of costumes from his stage productions, he became determined to cultivate layered effects during the raising process as part of an irregular, textural aesthetic.

Following his exploratory work with the ready-made spun-copper domes (and prior to completing his graduate degree in 1971), Pujol began the first of a series of crimp-raised vessels in which the form originated in a single circular sheet of metal. As the walls acquired thickness along the folds during raising, an accompanying network of wrinkles developed in between the vertical ridges, creating a crumpled effect of spontaneous texture. The various crimp-raised forms that Pujol produced in the early 1970s—flared vase, lidded vessel, bowl, chalice—were worked in sterling silver, copper and even steel. Despite the beauty of the silver vessels, whose rippled walls suggested the glistening, undulating surfaces of frozen streams, Pujol's metal of choice was ultimately copper. Over the years he would reinforce the status of copper as his signature medium, subjecting its surfaces to a variety of finishing treatments from patination to enameling and, in the process, coaxing from it a range of subtly expressive effects.

The capacity of copper to bear color in a variety of ways was one of the advantages that initially attracted Pujol to the medium. He recalls an early impression of metal in general as opaque and colorless, and remembers the desire to instill in it something of the emotionally evocative power of theatre: the

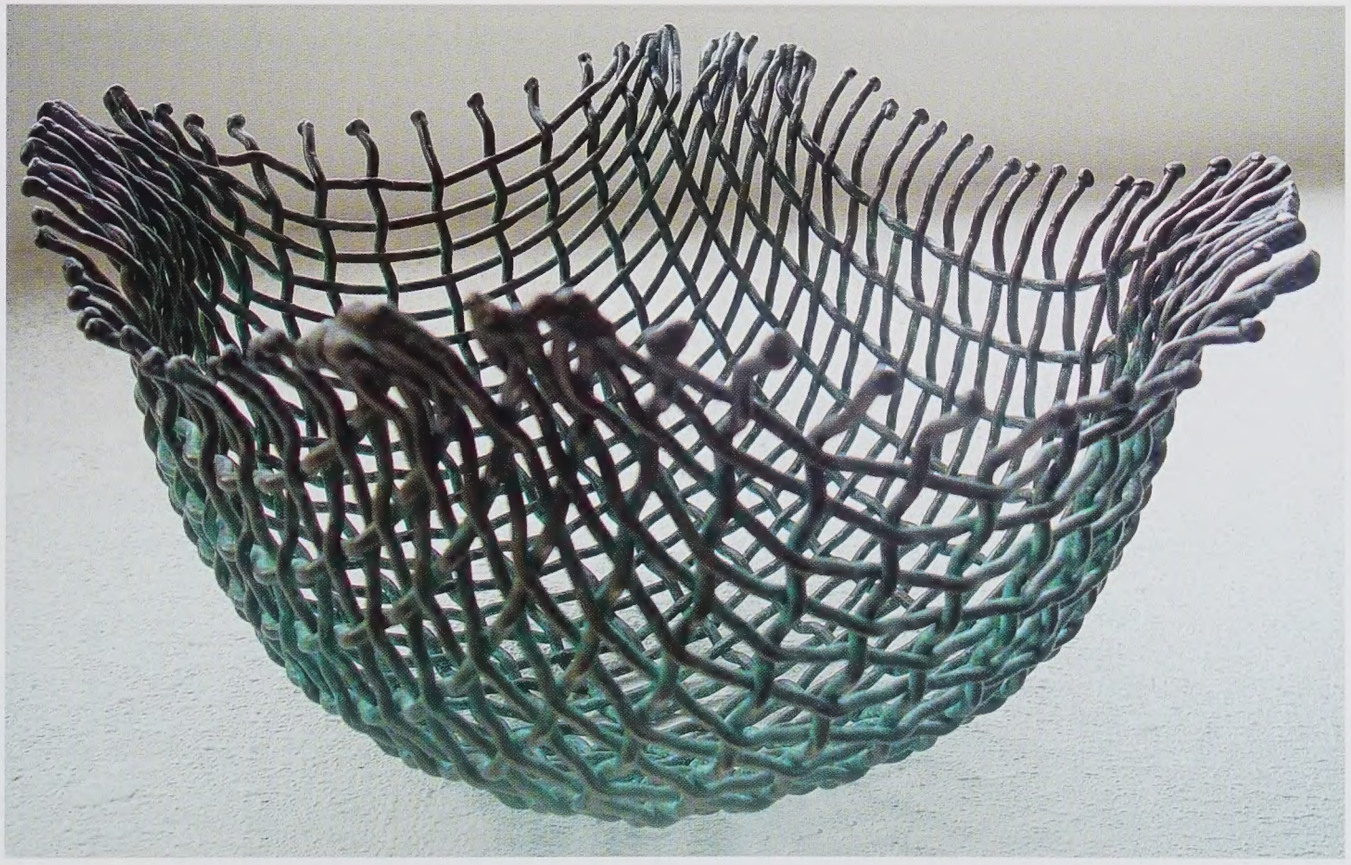
Silver Chalace, 1974
sterling silver
7 1/2 x 5"
Photo: Barbara T. Pujol

Light Gather
bronze
10 x 13"

stirring potential of vivid costumes, colorful stage sets and dramatic lighting. Over the years he has pursued this power through the integrality of form and colored surface, carefully modulating the latter to complement the former, sometimes through exquisite harmony and sometimes through a low-level dissonance. Never determining the surface finish until the form has fully evolved, Pujol has occasionally met with setbacks. Comparing an uninspiring patina to a failed glaze that can ruin an otherwise beautiful piece of pottery, he confesses to stripping down a number of works and starting the coloring process anew or sometimes opting simply to leave the metal untreated altogether.

Color is, of course, perceived as an attribute of light. No doubt Pujol's reflection on the inextricable nature of the two has been influenced by the modulated illumination through which the stage becomes a magical space. Spots, floods, diffused or tinted lights each potentially enhance or detract from the emotion that wells up, culminates and seeps away like water in the worlds constructed by actors on stage. It is telling that Pujol has described his jeweler's bench as a microcosm, since the vessels that are formed there implicitly aspire to existence as miniature facets of a world in which the emotional and the aesthetic are always subtly ordered through the play of light and shadow. To a degree this is true of all of his crimp-raised works, but nowhere is a grasp of the emotive potential of shifts in lighting more evident than in the mesh vessels that Pujol began producing in the early 1980s. These pieces are perhaps best described as only half metal, since their visual effect is in equal part constituted by the patterns of light and shade that they impose on their immediate environment.

Colossus, a green-patinated, bronze-mesh bowl from 1980, epitomizes the type. Its title, in concert with its perpendicular members and open form, abstractly conjures the sturdy post-and-lintel architecture of the ancient Mediterranean: the Doric columns and architraves of Paestum, massive and skeletal against the clear Campanian sky, or the gigantic three-tiered Roman aqueduct that majestically segments the countryside at Nîmes. These imposing ruins have for centuries stood as emblems of the passage of time and like them, *Colossus* is a rough chronometer, a sort of sundial. Set near a window in Pujol's home, it utilizes the light of the sun to cast shadows that vary in length and intensity from morning to evening. The



Colossus, 1980
bronze with green patina
7 x 14"
Photo: Barbara T. Pujol

Bryce (vessel) from "Canyon Wall" series, 1989
copper, bronze
12 x 20"
Photo: Photographics

poignancy of this daily play is enhanced by the vessel's surface: a patina of green evocative of the cloak of verdigris that covers most ancient bronze objects as a clear symptom of their decay.

The impression of decay is an effect that links Pujol's vessels to memories from his high-school days when he wandered the halls of an art museum and marveled at the contrast between the blackened, rusted or corroded surfaces of ancient metal artifacts and the pristine glass and marble of the surrounding vitrines and pedestals. He recalls that in some displays encrusted bronze bowls shared space with flawless objects of radiant gold. This metaphorical pairing of death and immortality—a contrast of the frailty of living matter and the aspirations of spirit to overcome it eternally—is an element of the tragic but universal human drama that Pujol has subtly referenced in many of his recent vessels through a combination of metals and surface treatments. In the 2002 work *Big Bowl*, a 23k gold-foil disk lies in a rough ridged basin of bluish green-patinated copper like a shining coin at the bottom of an ancient pool. Perhaps the masterpiece of this type however is the mesmerizing 1996 *Seagreen and Gold Bowl*: its cool exterior is

This metaphorical pairing of death and immortality—a contrast of the frailty of living matter and the aspirations of spirit to overcome it eternally—is an element of the tragic but universal human drama that Pujol has subtly referenced in many of his recent vessels throught a combination of metals and surface treatments.

Vest (vessel) from "Canyon Wall" series, 1989
copper
15 x12"
Photo: Edward Sturr

the materialization of shadow and its glowing gold-foil interior, the embodiment of light.

For Pujol, inscription of the slow passage of years in decaying metal surfaces is both matched in sublimity and exceeded in scale by traces of time in the erosion of geological forms: abraded river banks, crumbling rock outcrops along a ridge, or mesa slopes blasted by sand and wind. A lifelong outdoorsman, Pujol has read the temporality of such formations in the prairies and deserts of the West and has often drawn inspiration from these for his metalwork. In the late 1980s, during a sabbatical from teaching, he developed the "Canyon Wall" series in reference to sheer faces of rock split open here and there by crevices and caves: sunlit planes starkly contrasting with cool, dark hollows. In these works, reminiscent of some of Henry Moore's open wood and wire forms, Pujol has riveted multiple sheets of lustrous copper together and often combined them

Big Bowl, 2002
copper with blue green patina,
23K gold
4 x 24"
Photo: Edward Sturr

Seagreen and Gold Bowl, 1996
copper, 23K gold
5 1/2 x 11"
Photo: Photographics

...the piece is a model of the vessel in which the potential for utility is entirely eclipsed by conceptual and aesthetic concerns.

with a loosely woven bronze mesh that suggests, like the adobe ruins at Chaco Canyon or Mesa Verde, the traces of ancient human presence.

Metal mesh has been a recurring element in Pujol's work, and, incidentally, has accounted for his impressive record of exhibiting pieces in basket shows. The mesh has proved to be a versatile medium in his compositions. While consistently compelling it to assume a basic vessel form, he has explored a number of variations of finishing the mesh over the years, often oxidizing it in an oven to bring out a soft iridescence but sometimes applying a chemical patina. For the most part, the mesh vessels have been left with ragged rims, resembling unraveling textiles. However, in 1993—following a summer session of teaching in Cortona, Italy and succumbing to the baroque spell of ubiquitous gilt surfaces on furniture, frames and walls—Pujol began experimenting with more refined lips. Finished in gold foil, these were formed by soldering strips of copper together to create circles, and then shaping them on a sinusoidal stake through the anticlastic forming technique pioneered by Heikki Seppä. While only a feature of his mesh bowls for a brief period, the gold rim testifies to Pujol's continual interest in varying the basic forms that have composed his repertoire for many years.

One of the most unusual consequences of this interest in variation arose fairly recently. A professor at Kansas State University since 1973, Pujol has spent countless hours driving on lonely prairie roads en route to his favorite fishing holes. In the cattle country of Eastern Kansas such roads are generally flanked by miles of barbed wire fence, and at some point Pujol found himself musing on the connections between fences and vessels through the common conceptual element of containment. Despite a general dislike of the outsider-art genre of "barbed wire sculpture," he began to wonder whether something redeemable might be discovered within it. The earliest result was an untitled piece in which a dark, bristling column constructed from six-inch lengths of projecting barbed

Untitled Vessel, 1998
brass, 23k gold
14 x 9"
Photo: Photographics

wire serves as a bushy pedestal for a gold-lined crimp-raised copper bowl. The next piece in the series, appropriately titled *Thistle* (2000), is a spiky vessel of bent barbed wire with a small gold foil disk at its center. Inspired by a local thorny weed—a bane of farmers but a plant that Pujol finds fascinating for the conflict it engenders between the desire to touch and the fear of injury—the piece is a model of the vessel in which the potential for utility is entirely eclipsed by conceptual and aesthetic concerns.

Such eclipse has not, however, transpired in all of Pujol's work. Honored with a solo exhibition as the National Ornamental Metal Museum's Master Metalsmith in 2005, he made a point of exhibiting a work that has been both a labor of love over a thirty-year period and a curiously appropriate emblem of his oeuvre: a whimsical sculpture titled *Homage to the Truck*. A 1960 Dodge flat-head six-cylinder pick-up rendered simultaneously a mobile work of art through decades of sheathing in riveted plates of textured copper, the piece is as inherently theatrical as anything Pujol has produced. Destined one day, when its original engine finally gives out, to become site art along a stretch of I-70, it is currently parked in Pujol's backyard. Still functional as a vehicle, it remains conceptually vessel-like. Transformed through aesthetic intent, it is undeniably sculptural. Brown in the rain and green when the weather is dry, bright on a clear day and a network of wrinkles in the half-light, the old copper-encrusted truck is both temporal and performance-oriented, a paragon of Pujol's theatrical forms. ◘

Homage to the Truck (detail)

Glen R. Brown is associate professor of art history at Kansas State University.

Homage to the Truck
1960 Dodge truck, copper, brass
15 x 6'
Photo: Barbara T. Pujol

Heavy Metal

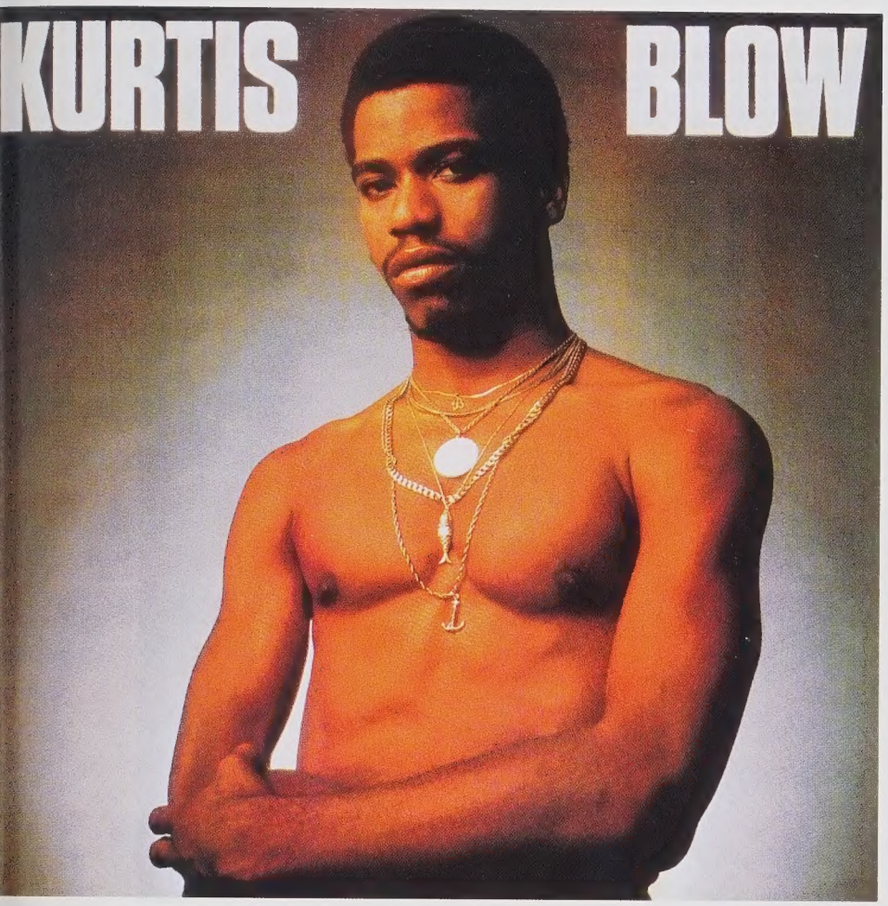
Decoding Hip-Hop Jewelry

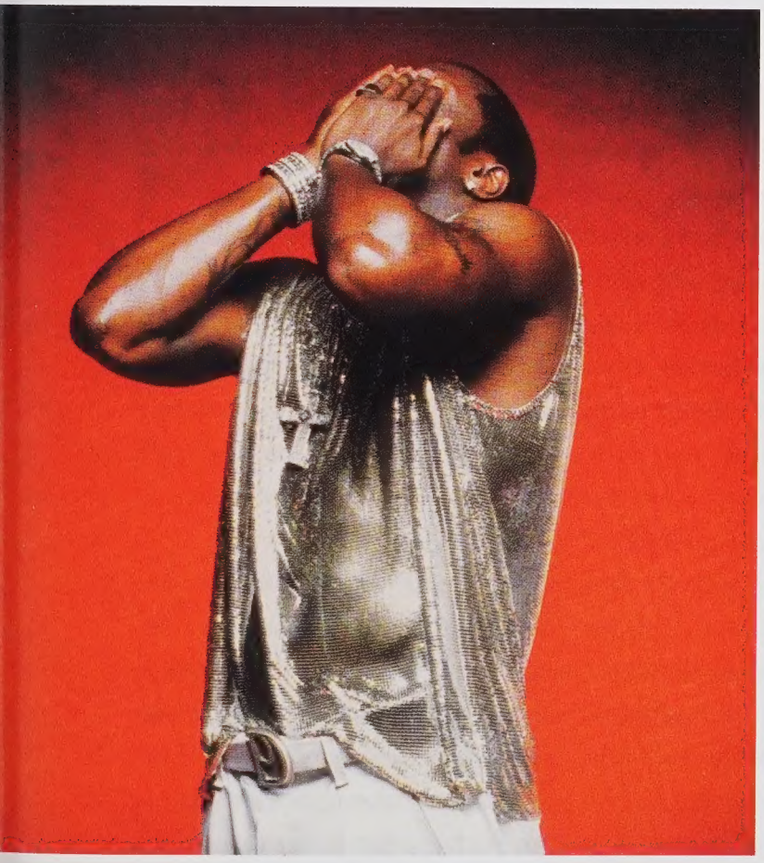
by Lyneise E. Williams

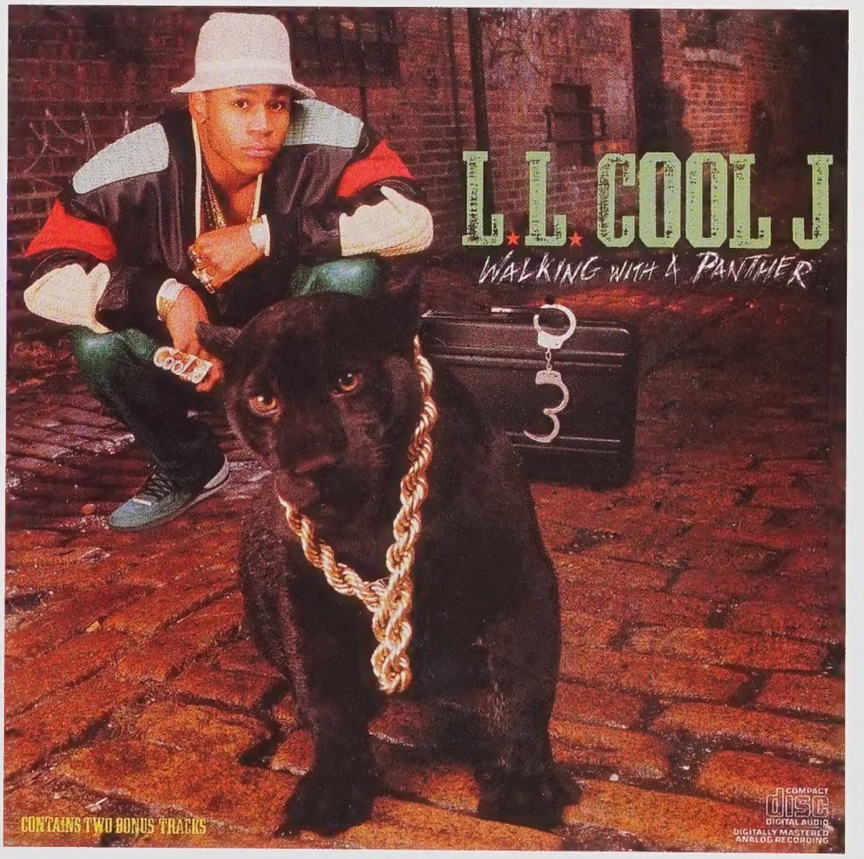
The term "heavy metal" does not readily conjure up hip-hop culture. But heavy metal it is: heavy with rich meanings, and more implications regarding metal than one can carry around the neck. More widely known as bling-bling, hip-hop jewelry embodies a jaunty, over-the-top, attention-grabbing quality. But careful consideration reveals a cultural product as multifaceted as the diamonds or cubic zirconia often used to create it. Much more than an inconsequential accessory, it signifies everything from aspirations to power to the achievement of an elite status, with numerous grey (or platinum) tones in between.

Detail of Sean "Puffy" Combs from liner notes of CD *Forever*, 1999.
©1999 Bad Boy Records, Arista Records, Inc.

Jewelry worn by early rappers of the 1970s, such as Grandmaster Flash (aka Joseph Sadler) and Melle Mel, was already weighty with political messages when it consisted merely of thin gold chains. Sadler's fame derived from his painstakingly engineered methods of forging new sounds from turntable technology. Sequestered in his home for a year, he invented the techniques of cutting and scratching, back-spinning and cross fading, and pioneered the use of the drum machine, which he referred to as a "beatbox," all of which formed the basis of the current DJ art form. Cutting on two turntables simultaneously, Sadler was able to repeatedly play the same part of a song, thereby extending its "break," or climactic part, as long as he wanted and whipping his audience into a frenzy. His turntable skills gave him the power to re-make and re-present any music as he saw fit. "I mixed anything from Billy Squire, Michael Jackson to Beethoven," he says. "The key was being able to take almost anything musically just as long as it had a beat to it, so that the rhymer can syncopate to it."







clockwise from top left
Kurtis Blow, cover of *The Breaks* album, 1980
©1998 Mercury Records
Image from CD, *RUN-DMC Greatest Hits*, 2002
©2002 BMG Heritage
Cover of LL Cool J's 1989 CD, *LL Cool J, Walking Like A Panther*
©1989 CBS Records, Inc.
Sean "Puffy" Combs from liner notes of CD *Forever*, 1999.
©1999 Bad Boy Records, Arista Records, Inc.

This sense of power was embodied in jewelry, making it much more significant that mere decorative baubles. Besides wearing slender gold chains of varying lengths, early rappers wore gold three-finger rings that seemed to direct the metal's power into hands that gripped microphones and finessed turntables.

This use of jewelry harks back to original Latin and English definitions of the word ornament. According to historian Ananda Coomaraswamy, the Latin word *Ornamentum* means "primarily apparatus, accoutrement, equipment, trappings, and secondarily embellishment, jewel, trinket, etc."[1] Such elements were essential to one's capabilities. Similarly, emblems like the gold dollar-bill belt buckles worn by dancers were part of a b-boy's system of empowerment. Allowing for free acrobatic movement, the buckles represented their commandeering of the traditional jewelry format by urban youth, and their awareness of rap culture's commercial value.

Kurtis Blow was the first rapper to record on a major label. His image circulated far beyond the local sites of rap culture in the South Bronx, Brooklyn and upper Manhattan. On the cover of his 1980 album "The Breaks," Blow's strong, athletic torso, draped with thin, gold chains that serve as a protective shield against the impact of life's bad breaks, defied the defeatism of adversity referred to by the title song in which Blow describes the hardships of black urban life on the eve of the Reagan era using a punctuated rapping style. However, the song's jocular backbeat, and the luster of the gold metal and muscles suggest durability, resistance and the ability to bounce back.

Jewelry worn by rappers seemed to swell in size in the 1980s as the music's popularity broke through to the mainstream. Rappers like LL Cool J and the group Run DMC helped move both their music and new jewelry style deeper into popular culture. Kurtis Blow's jewelry appears skimpy when juxtaposed with the fat, gold chains, known as "ropes," and the "dookie chains" worn by these musicians. While the jewelry's flamboyance recalled the pianist Liberace's ornaments, its rope motifs and associations with aggressive machismo stood in stark contrast to Liberace's lighthearted flourishes. Run DMC's gold jewelry and white, lace-less Adidas tennis shoes[1]—which they memorialized in song—stood out against their black clothing and fedoras. The group's trademark defiant arms-across-the-chest gesture emphasizes the upper torso and the thick gold chains. Framing their scowling faces under dark hats, the jewelry is elevated from benign accessories to symbols of economic power.

Run DMC's oversized jewelry asserted the group's premiere position in the rap cosmos after its third album, the 1986 "Raising Hell," became the first rap album to go gold. Although LL Cool J and the members of Run DMC were from middle class families, their early economic circumstances could not compare to the new millionaires of the 1980s who made quick fortunes through company mergers and buyouts. The flaunting of wealth

Cover of CD, *RUN-DMC Greatest Hits*, 2002
©2002 BMG Heritage

became acceptable, even admirable, in mainstream culture, and the heady dream of quick money goaded the disenfranchised youths who created rap, as well as more well-off young men like Run DMC. With the increased popularity of rap music, such groups found themselves in a position to acquire substantial wealth.

Long denied access to such prosperity and social status, young men who succeeded as rap performers and musicians now commanded the eyes and ears of the American mainstream, and they manipulated jewelry so that it spoke of their material longings. In their 1983 hit "It's Like That," Run DMC had no problem spelling out that yearning:

> Money is the key to end all your woes
> Your ups, your downs, your highs and your lows
> Won't you tell me the last time that love bought
> you clothes?

found themselves commandeering not only the music industry, but the highly conservative jewelry industry. Rap musicians extended the iconography of jewelry to include dollar signs, guns, spinning rims, and marijuana plants to suit their tastes and aspirations, shifting its mainstream associations beyond delicate, wealthy women to a rugged, tough-guy masculinity that hinted at danger. The thick chain hanging from the neck of a black panther prominently featured on LL Cool J's 1989 CD, "LL Cool J, Walking Like A Panther," can both restrain and crown this animal. Panthers are known for their speed and deadliness, and LL Cool J likens his verbal prowess to this cat's attributes by wearing similar gold ropes and mimicking the cat's crouching position. There is a menacing edge to their positions; one can imagine the swinging chains transformed into weapons when they pounce. Peril joins authority and status among jewelry's meanings.

Long denied access to such prosperity and social status, young men who succeeded as rap performers and musicians now commanded the eyes and ears of the American mainstream, and they manipulated jewelry so that it spoke of their material longings.

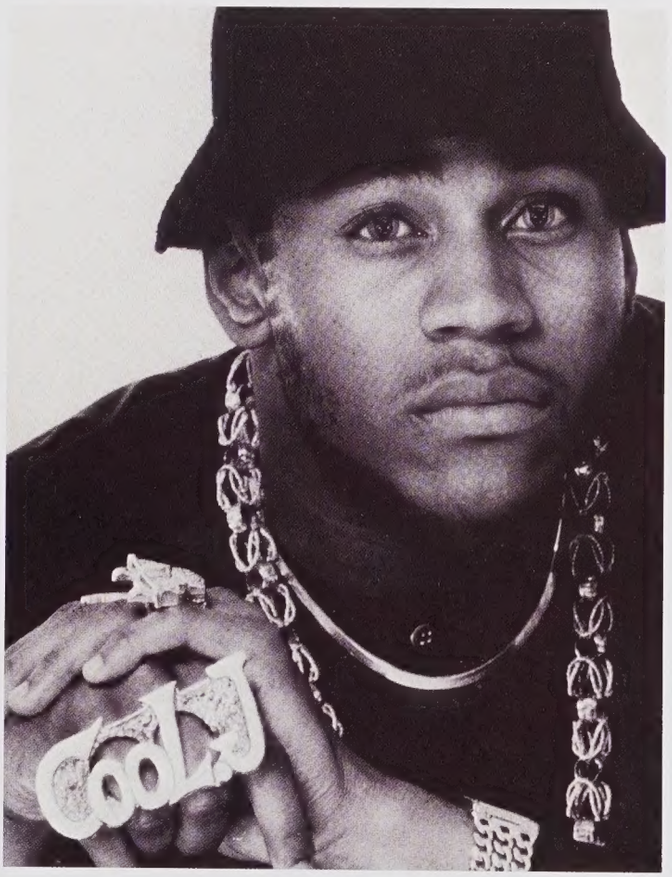
Prosperity, in the form of large, gold chains, shut down musings about disillusionment and life's harsh realities. The exaggerated size and abundance of precious metal in these chains worn by young men of color were aggressive in their declaration of presence. Their mere size demanded space, suggesting the larger-than-life personalities of the wearers. Whether it was solid gold or gold colored, this jewelry commanded attention and exuded authority.

For LL Cool J, who envisions rap as equal to sex, jewelry plays a critical role in staking out his dominant position, as in the song "Jingling Baby."

> I'm top-notch you're still playin' hop-scotch
> Now I'm a do ya while the party people watch
> ... Forget all the MC's who like to mingle
> Yo baby, let me see your earrings jingle.

To this, the female chorus responded with orgasmic moans, reassured by LL Cool J's words, "They're jingling baby, Yeah, go head baby." Representing sex with the sound of metal added a new dimension to jewelry's function.

As rap became the new gold standard, young men of color



LL Cool J from liner notes of 1989 CD, *LL Cool J, Walking Like A Panther*
©1989 CBS Records, Inc.

By the mid 1990s, hip hop jewelry moved beyond the symbol of aspiration to that of achievement, and was dominated by platinum and diamond combinations. Platinum's new popularity could have stemmed from the music industry's product hierarchy, in which a platinum record ranks higher than a gold one, or perhaps from the prestige of the American Express Platinum card that trumps its Gold. In any case, platinum is heavier and more durable than gold, and the rarest of the precious metals. If you were looking to announce yourself as a musical and social heavyweight, platinum said it decisively.

The use of ice, the name assigned to The Gems Formerly Known as Diamonds, reflected hip-hop culture's acquired power. Indeed, some rap musicians had become millionaires. know. Since then, the term and bling's glitzy character have become a global phenomenon. The *Oxford English Dictionary* added the term "bling-bling" in 2003, defining it as "jewelry, often gaudy or ostentatious." The word has moved beyond its association with hip-hop culture to conjure youthful relevancy and hip status and appears regularly in the mainstream media, from *Time* and *Newsweek* magazines to Jim Lehrer's "News Hour" and CNN. King Tut was referred to as the "bling king" in an article discussing an upcoming exhibition tour. Last summer, Donald Trump himself appeared on the cover of *Gentleman's Quarterly* magazine with gold chains around his neck. He appears more comfortable now than he would have been 20 years ago with revealing his hunger for and pride in money that mirrors that of urban youth of color.

Rap musicians extended the iconography of jewelry to include dollar signs, guns, spinning rims, and marijuana plants to suit their tastes and aspirations, shifting its mainstream associations beyond delicate, wealthy women to a rugged, tough-guy masculinity that hinted at danger.

Finding ways to distinguish themselves from less successful musicians may have led to styles like pavé, that featured an abundance of diamonds. Musicians like P-Diddy popularized the pavé style as he wore platinum chains, watches and bracelets encrusted in diamonds. Such associations function only so far as the perception of the wearers' wealth. P-Diddy is a successful musician and producer whose affluence is widely known. He can afford such gems, so the authenticity of his jewelry is not questioned. However, websites sprang up overnight selling look-a-like pavé jewelry for average Americans who could not afford the real thing. Accomplished musicians like Nelly, who could afford real diamonds but purchased and wore fakes to deceive thieves, blurred the lines between real and artificial, shifting the emphasis to appearance rather than substance.

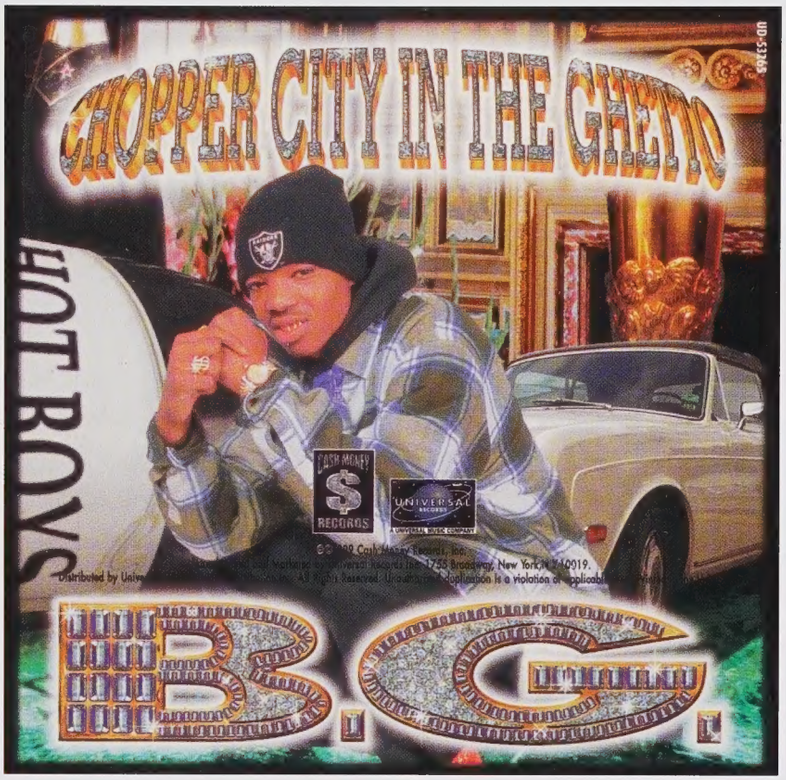
If anyone could purchase the appearance of success, then they could also acquire hipness through the use of hip-hop jewelry. Such access was facilitated in 1999 by the hip-hop group, Cash Money Millionaires, whose lead rapper B. G. coined the term "bling-bling" in the CD "Chopper City in the Ghetto." Simply saying "Bling-bling" signified being in the

Hip-hop jewelry was never inconsequential. It has taken on many political meanings, from a source of power to a quick route to cultural relevancy, and has revealed touchy interdependencies between seemingly distant groups. The rich uses of hip-hop jewelry call attention to how one musical style and its creators revolutionized American culture.

Lyneise E. Williams is an assistant professor of art history at the University of North Carolina, Chapel Hill.

This essay was based on a talk the author delivered at the 2005 SNAG Conference in Cleveland.

1 Ananda K. Coomaraswamy, "Ornament," *The Art Bulletin* Vol 21, No. 4 (Dec. 1939): 380.



clockwise from top left
Sean "Puffy" Combs from liner notes of CD *Forever*, 1999.
©1999 Bad Boy Records, Arista Records, Inc.

Covers of Cash Money Millionaires's 1999 CD *Chopper City in the Ghetto*.
©1999 Cash Money Records, Inc.

REVIEWS

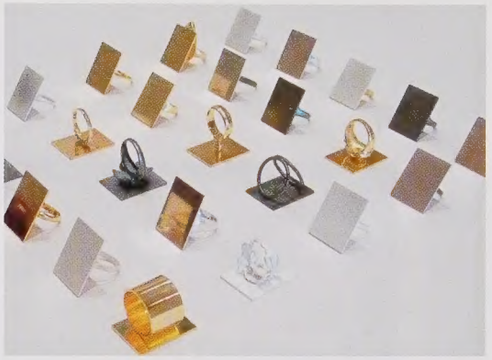
"SCHMUCK 2006: INTERNATIONAL CONTEMPORARY JEWELRY"

MUSEUM OF ARTS AND DESIGN,
NEW YORK, NEW YORK
MAY 18–SEPTEMBER 10, 2006

by TONI GREENBAUM

At the turn of the twentieth century, a cadre of progressive international artists, many of them jewelers, initiated a revolutionary new style that is known by a variety of names: Art Nouveau in France, Stile Liberty in Italy, Modernismo in Spain and, in Germany, Jugendstil, aptly translated as "young style." Munich was one of the style's prominent centers. Today, thanks to its 106-year-old fine arts academy (Akademie der Bildenden Künste München), which boasts an inspired goldsmithing program, along with visionary museums and galleries that sustain such work, Munich is again a locus for cutting-edge jewelry. Since 1959, it has hosted "Schmuck," the jewelry show of its annual International Trade Fair (Internationalen Handwerksmesse München), part of which is traveling outside Germany for the first time this year.

Since Herbert Hofmann, as director of the Bavarian Craft Council, inaugurated this jewelry



show 47 years ago, it has functioned as an important arena for jewelry that manifests new concepts, materials and techniques. Each year an eminent member of the field, such as Hermann Jünger (2004) and Dorothea Prühl (2005), judges the entries, selecting approximately 60 exhibitors from nearly 400 applicants. Although former judges have tried to include works from as many countries as possible, this year's judge, notable Dutch jeweler and theorist Ruudt Peters, sought representation from countries he felt had been overlooked in the past, such as Denmark, Finland, France and Sweden. Peters, however, correctly placed quality above all other considerations, stating in the exhibition catalogue that the current "globalization" of contemporary jewelry, due to the "cross-pollinating" effects of study at the many excellent jewelry programs in countries other than one's own, has all but obliterated a "national look."

Modern art often reflects ambiguities, deceptions and distortions evoked by the perils of current events; and much of the jewelry in "Schmuck 2006" addresses these. Since September 11, 2001, the invasion of Iraq, and a growing awareness of the effects of global warming, for instance, we don't experience life in the same way. In order to express this, artists may choose forms that are disturbing or disruptive. Objects might be made from unidentifiable materials, in odd and atypical combinations. Sofia Bjorkman (Sweden), Alexander Blank (Germany), Iris Eichenberg (The Netherlands) and Luzia Vogt (Switzerland) create brooches from equivocal substances that evince darkness and blight. Bjorkman's and Blank's gritty black forms might be perceived as broken implements, buried in the earth for millennia. The former's heavily oxidized and distressed silver and the latter's found plastic or cast resin elements coated with black sand suggest centuries of dissolution. Eichenberg's organic porcelain, leather and linen brooches recall both transmuted human organs and plant-like branches and stems, while Vogt's contorted pins of melted and twisted plastic combs connote desiccated sea urchins. Just as the dream-like rapture of death was expressed in René Lalique's poetic jewelry a century ago, these contemporary pieces exploit the beauty of deformity and decay.

Uncertainty and chaos pervade our lives. We must constantly subdue the environment to achieve some semblance of control. Serial systems in art appeal to this need for order. Peter Bauhuis (Germany) casts other-worldly rings from various metal alloys, producing diverse shapes and colors, and finishes them with rich patinas of gold, white, brick red, brown and black. Mark Monzo (Spain) also uses sequencing within the ring format, taking advantage of the covert nature of the jewel's underside when worn. The visible tops—uniform flat rectangles—read as identical surfaces, while the concealed shanks (perhaps symbolizing life's hidden agendas) run the gamut from ornate filigree to balanced and conjoined circles, wide tubes or simple abstractions. By contrast, Rory Hooper's (Israel) *Chewing Gum* is an irreverent collection of smashed, gold-plated silver rings, pins, bracelets, chains and pendants. It recalls an ancient cache of randomly spilled gold coins, alluding to fate and happenstance, both in the distant past and the present.[1] As Bauhuis synchronizes process and Monzo focuses on what is latent, Hooper attempts to regulate disorder.

Like Jugendstil exhibitions from around 1900, "Schmuck 2006" brandishes the distinctive hallmarks of youth: courage, vigor and a bent towards experimentation that transcends age, the participants ranging from their 20s to their 60s. Consistent with this venturesome intent, "Schmuck" values hypothetical efforts by jewelers who have recently completed their student tenure, therefore, some of the objects are admittedly a bit unresolved. "Schmuck", nonetheless, is intended as a laboratory for the fledgling, as well as a forum for the established, and should speculate rather than wholly adhere to the presiding canon. "Schmuck 2006" has thus succeeded admirably in providing viewers with a broad scope of exciting, daring and timely work.

Toni Greenbaum is an art historian, specializing in twentieth- and twenty-first century jewelry and metalwork.

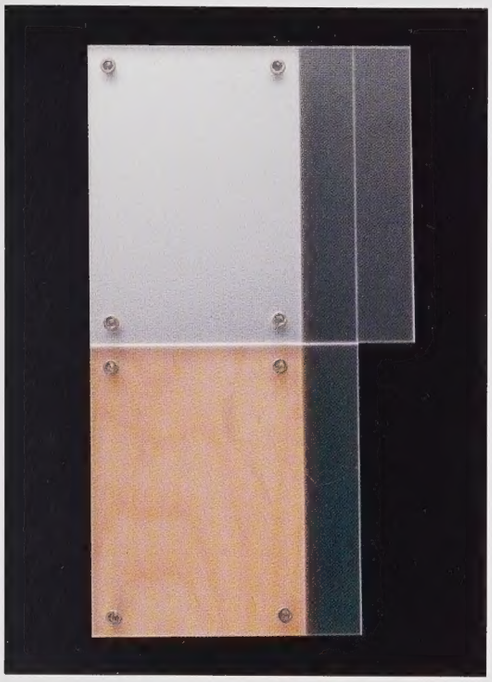
[1] For a similar aesthetic, see Ann Wilson Lloyd, "Cornelia Parker's Fine Undoing," *Metalsmith*, Winter 2005 (vol. 25, no. 1).

clockwise from top
Mark Monzo
A Flat Surface (ring series), 2005
silver, goldplated silver, rhodium

Lucia Vogt
Untitled (brooch), 2005
plastic, gold
2 1/4 x 1 x 1 1/8"

Alexander Blank
What comes around goes around (brooch), 2005
plastic found objects, cast resin, sand, silver
4 3/8 x 2 3/8 x 2"

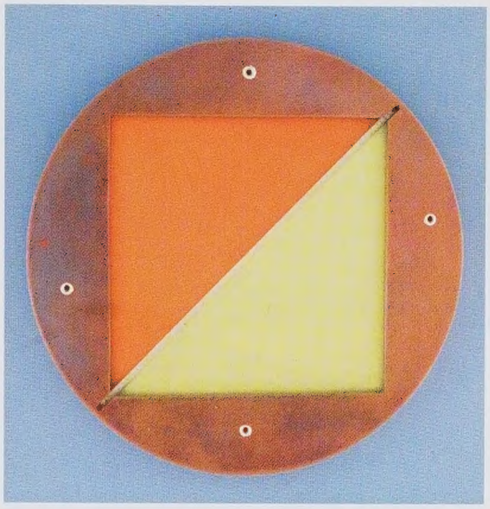
Rory Hooper
Chewing Gum, 2003
smashed, gold-plated silver pieces
each 3/4 x 1 1/8 - 2 x 3 1/2"

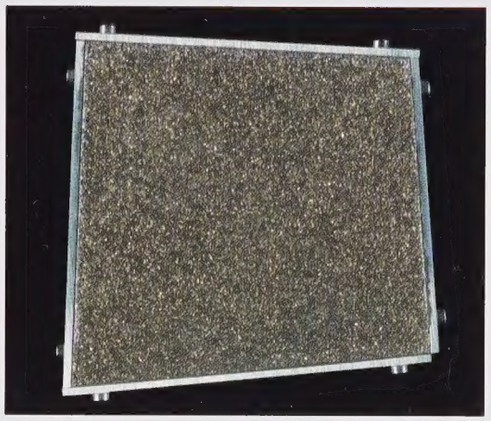


"THOMAS GENTILLE"
MUSEUM OF ARTS AND DESIGN,
NEW YORK, NEW YORK
MAY 18–SEPTEMBER 10, 2006

by ANDREA DINOTO

Thomas Gentille's illuminating focus exhibition was indisputably the highlight of "Schmuck 2006," the annual juried Munich-based show of cutting-edge jewelry which ran at the Museum of Arts and Design last spring, its first time in the U.S. since its inception in Europe in 1959. Gentille's one-man show of jewelry and, as a bonus, watercolors, was mounted on the occasion of his selection as the first American Klassiker der Moderne, an award bestowed by the "Schmuck" jurors for the past twelve years upon "an influential and esteemed jewelry artist who has demonstrated consistent strength in concept, materials, and technique throughout his career." As a founding father of the art-jewelry movement in America and, notably, the earliest proponent of the use of alternative materials, Gentille was an inevitable choice for this award. And, thankfully, the New York venue offered





convenient access for his admirers, peers, acolytes, and collectors.

The show was a distillation of Gentille's oeuvre: 37 pieces, mostly brooches, but also five armlets and one hair pick, selected and arranged by the artist in a loose chronology, and grouped according to form, color, and even light and air, elements he considers as integral as any other to the material composition of a piece. Gentille is known for the elegance of his constructions in which form and an often surprising combination of industrial, precious and natural materials coalesce in cool geometries. For just one armlet, for example, Gentille deftly brings into play bronze, acrylic, aluminum, industrial paint, canvas and melamine. He often uses gold, but always in a subservient role, as backing or as tiny pin connectors or tubular rivets. In one brooch, these are only dimly visible—like pillars in a mist—through a block of translucent, sculpted acrylic mounted on a bronze disc. Believing that "every material is precious," Gentille sees his task as an artist-jeweler to find a material's soul and determine how to treat it. Frosted acrylic, in thin sheets and blocks, affords him translucence and color, light and illusion. Reflective metals and minerals are made to play against each other dimensionally and texturally, as in one extraordinary brooch with glittering crushed marcasite that sparkles softly in a glowing frame of stainless steel.

The display presented all the pieces face up on a flat surface so as to emphasize them as art objects. But given the highly refined and subtle nature of the designs, it would have been interesting to see at least some of the pieces mounted at eye level to better demonstrate both their dimensionality and the dynamic relationship Gentille ultimately intends between his deliberate compositions and the unpredictable body forms they might adorn. Also, since Gentille is famous for finishing backs as carefully as fronts, it would have been interesting to see the back of at least one piece. The artist has, for some time now, abandoned soldering for the more difficult cold connections, which he describes as a "combination between engineering and aesthetics." It's an apt phrase, but one that only begins to describe the refinement of the finished pieces.

If refinement has an absolute, it is to be found in Gentille's eggshell inlay work. In the seventies, after nine years of research to develop his own method, he began working with the technique, and the show offered six exquisite examples of his achievement in this difficult medium, which is rooted in ancient Chinese and Japanese lacquer craft. Gentille's inlay, in the form of small, delicately toned, matte-finished objects—discs, rectangles, and, in one case, a cup-like form lined with soft, pulverized graphite—is executed under high-powered magnification using tiny fragments of hen and emu eggs, and sometimes pieces of dyed walnut shell, set on a wood support using a special kind of grout colored with pure pigment. It is a laborious, time-consuming process—one piece can take three years to complete—but one that Gentille describes as a form of meditation. The surface result resembles the fine crackling that often occurs naturally to ceramic glazes or to weathered paint. But this is a deliberate illusion of randomness. Unlike the micromosaicist whose goal it is to create rational patterns, or a figural image, Gentille aspires to the paradox of controlled chaos so that in these phenomenal pieces, particles of the natural world become particulates of aesthetic form.

In each of the thirteen abstract watercolors also on view, Gentille was revealed as the supreme artist he is, one as comfortable on paper, with rich color and spontaneity, as with works deeply considered and built from the material world.

Andrea DiNoto is a New York-based writer who specializes in art and design.

clockwise from top left
Untitled (pin), 21st C.
aircraft plywood, stainless steel, acrylic
5 x 2 7/8 x 3/4"

Untitled (pin), 20th C.
bronze acrylic and 24k gold pin
2 3/4 x 2 3/4 x 1/4"

Untitled (pin), 21st C.
pin, zinc, marcasite, stainless steel
2 3/4 x 3 x 5/8"

Untitled (pin), 21st C.
eggshell inlay with graphite
2 1/8 x 2 1/8 x 1"

REVIEWS

"SAYUMI YOKOUCHI AND JULIA TURNER: NEW JEWELRY"

VELVET DA VINCI, SAN FRANCISCO
MAY 16–JUNE 25, 2006

by JENNIFER CROSS GANS

Non-precious, or "alternative" materials, continue to fascinate jewelers who have already shown their mastery of precious stones and metals. Sayumi Yokouchi and Julia Turner have very different approaches to exploring this lesser-known territory. The result is an improbable but pleasing duet between two artists as distinct as the flute and cello.

Yokouchi is clear from the outset about the pleasure she takes in the beauty of industrial materials and in the ambiance of the cities of Tokyo, her home town, and New York, where she lives now. She claims to see urban life as a kind of landscape resembling an enormous field of flowers where the natural and unnatural grow and live together. Her jewelry is an empty field where she plants her own kind of flowers to create personal landscapes. And she has a gardener's keen eye for shape and color and a mathematician's sense of order.

Speaking as a jeweler, it was a delight to examine her use of felt buffs, plain or colored with fabric dye, powdered pigments, even Kool-Aid or coffee. Small buffs are neatly threaded or squashed together, and secured or backed by beautifully made silver or gold findings. One group is a tactile and luscious flower garden of hydrangeas, foxgloves, pods or juicy fruits, decorative enough to bloom at a wedding, the theater, or amuse the wearer during a dull committee meeting. Another is pale, off-white pods or blossoms, sometimes with artful touches of interior color, designed with an impeccable sense of geometry, like Buckminster Fuller trying his hand at creating a field of cow parsley.

A few of her pieces are more abstract and industrial in appearance, including a yellow felt brooch, some lipstick shaped brooches, and two-inch high rings, carved from ring buffs, all lightweight and very wearable. Even here, nature is not far behind. One of the rings looks like the skeleton of the cholla cactus found in the Southwest, while some of the little brooches look remarkably like exotic seed pods.

Turner's work is more somber, frequently dark or black, a cello in action. One of her favorite materials is wood, either ebony or maple, cleanly shaped, dyed or polished, and slyly carved into faux "gemstones" which look almost gem-like until you see that the facets are cockeyed. One of the largest is the *Estelle* brooch, a blue, wonkily faceted maple jewel, with its bezel set in gold and surrounded by white glass beads, the next best thing to the Hope Diamond.

In another riff on "precious," Turner has made two versions of the tribal wedding necklace, traditionally given to brides as a symbol of status and the repository of monetary value. Both consist of a jumble of carved wooden rectangles, either natural ebony or stained maple, suspended from a linen cord almost reaching to the pubic bone. Nestling in the cluster of peacock blue is a touch of olive and dusty orange, and one hollow box form in 18k gold.

Other darker pieces look like a possibly unconscious return to Victorian mourning jewelry, but stripped of its sentimentality and characterized by classical simplicity and liberal amounts of liver of sulfur.

Turner has spent significant time in Italy and she continues the classical theme with some button rings in bright 18k gold, alone or with a marble "jewel." They might well have come from a fresh archaeological dig in Rome or Tuscany.

Another relatively new field for this artist is enameling, which she does differently from most other people working in this medium. Turner creates enamel with a torch, mostly in opaque black or white, and then carves it with diamond burs to make abstract patterns or facets, and bezel-sets in 18k gold. The resulting rings and earrings are subtle, sometimes severe, but always sophisticated.

Turner's work continues to evolve since her earlier, more playful toys and colorful bracelets. Currently she eschews a consistent design theme but prefers to work the material or process to some kind of breaking point where the design emerges. In a way, she is following the sculptor's path articulated by Michelangelo; "the more the marble wastes, the more the statue grows." Whatever path she is pursuing, her tenacity, design sense, and impeccable craftsmanship make her an artist well worth watching.

Jennifer Cross Gans is a writer and studio jeweler in San Francisco.

clockwise from top left
Sayumi Yokouchi
There is Little to Choose Between Them (rings), 2006
felt buff, powdered pigments, coffee
2 x 1"

Julia Turner
Estelle (brooch), 2006
maple, stain, glass and 18k yellow gold
diameter 2"

Julia Turner
Ebony Ring, 2006
ebony, 18k yellow gold
1 x 1/18"

Sayumi Yokouchi
Copia (brooch), 2006
felt wheel buffs, fabric dye, Kool-Aid, nylon , 416 white gold, sterling
1 1/2 x 2 1/2"

"ARCTIC TRANSFORMATIONS: THE JEWELRY OF DENISE AND SAMUEL WALLACE"
NATIONAL MUSEUM OF THE AMERICAN INDIAN, NEW YORK
MARCH 2–JULY 23, 2006

by CYNTHIA NADELMAN

The centerpieces of this stunning exhibition, organized by the Anchorage Museum of History and Art and curated by Roslyn Tunis, were 16 multimedia belts created by Denise and Samuel Wallace between 1984 and 1997. The "master" belts are made up of separable components that can usually be detached to become such objects as brooches or pendants. In turn, many of these components have moveable or removable parts, thanks to tiny hinges and fastenings.

The Wallaces—he, a self-described "hillbilly" rock hound and she, a Seattle-born designer of Chugach Aleut ancestry (along with Russian and German), with deep roots in Alaska—began collaborating on jewelry even before Denise attended the Institute of American Indian Arts in Santa Fe, where she refined her vision and where the couple's career took off. Nature, especially as experienced in the coastal regions of Alaska, is a major subject and influence, as are various spirit forms and belief systems of native peoples of the Arctic.

The Wallaces' breakthrough belt was the *Killer Whale Belt* of 1984. The jauntily curved and barbed form of this incongruously cheerful-looking mammal was the perfect vehicle for the duo's maiden foray into a multi-piece work. Arranged in a seemingly helter-skelter yet balanced, almost wavelike, pattern, the silver whales constitute a primer of Wallace techniques. Negative and positive carvings of polar bears and of a hunter in a kayak appear in two of the whales; swimming seals are incised in another; a bit of fossil ivory is set into yet another; and colorful stones in softly squared-off patterns are laid into some of the rounded forms. The stylized curvature of the whales lends a modernist, Scandinavian-design feel. Individual whales reappear in related brooches, earrings, and a bolo tie.

A few years later, the *Seal/Sea Otter Belt* (1987) similarly took as its theme a rounded form, namely the half-circle formed by a seal or sea otter in its familiar back-floating position. Here, the pieces are uniformly presented, somewhat in the style of a traditional belt or necklace from the Southwest. Within this strict configuration is great variation among individual components. There is humor, as well: one of the pieces is called "greedy sea otter losing all its fish." Two seals have inlaid ivory masks, with scrimshaw markings on the faces.

Masks are a central theme in the Wallaces' work, echoing Aleut, Eskimo, and Northwest Coast masks and some of their meanings. They are usually made of a burnished-looking fossil ivory which, in some pieces, takes on a mysterious, moonlike, bluish cast. Rounded faces and masks dictate their own rhythmic repetitions, sometimes appearing like classic Renaissance or Roman necklace forms. The difference comes in such details as a pendant with incising or scrimshaw work, or a form with exterior outrigging typical of wooden Eskimo masks.

A new complexity arrived with the addition of gold to the Wallaces' traditional use of silver. The different-colored metals sometimes interweave with one another. In the 1990s, beautifully articulated human figures became the stars. The *Women and Children Belt* (1991) has a playful cacophony of different-colored stones, as well as lively metalwork. Somewhat hieratic-looking figures of dancers appear in *King Island Dancer Belt* (1989) with gestures bringing variety to the human form. A crowning work like the *Crossroads of Continents Belt* (1999), which depicts different natives of the Arctic North outfitted in indigenous dress, is more didactic than dynamic in a design sense. It is the spirit and the breathtaking workmanship that save the day.

In recent years, the Wallaces have lived in Hawaii, and their now-grown son and daughter have contributed to some of the jewelry pieces. The show ends with work that shows the influence of their adopted environment. In particular, the *Pele Pendant* (2001) brings the work almost full circle. Its simple form refers to the shape of the volcano for which it is named. It is centered by a face—not so far from the kind of soul or animus felt to inhabit geographical and other natural phenomena in the Arctic. Different shades of fossil ivory define the layers of the volcano. Scrimshaw in colored ink captures the flora of the area, and a school of tiny fish swim in the lowest quadrant. Red veins worthy of Frida Kahlo flow from the face at the top. Life force, blood line, or lava flow--all are captured in these few simple lines. It is what the Wallaces do so well: creating an image at once modern and ancestral, skillfully imbuing it with their own originality.

Cynthia Nadelman is an art critic and poet living in New York.

clockwise from top left
Belt Buckle with Two Seals and a Human Face, 1994
14k gold
length 3 1/2"
Collection Brenda and Gary Ruttenberg

Mask Belt I, 1985
fossil walrus ivory, sterling silver
Collection Ingrid and Hugh Tyson

Walrus Man (bolo/pendant), 1993
fossil ivory, sterling silver, 14k gold
length, 3 3/8"
Collection Brendelle Walden

Yup'ik Dancer (pin/pendant), 1999
Spectrolite, sterling silver, fossil ivory, 14k gold
height 3 7/8"
Collection Sarah Lieberman

All Photos: Kiyoshi Togashi

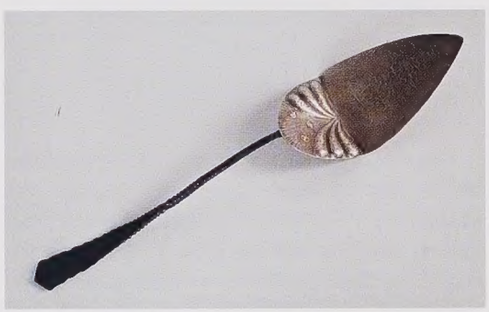
REVIEWS

"BLACKSMITH ART EXHIBIT"

TOE RIVER ARTS COUNCIL CENTER GALLERY
SPRUCE PINE, NORTH CAROLINA
MARCH 14–APRIL 29, 2006

by M. ANNA FARIELLO

The history of blacksmithing in the North Carolina mountain town of Spruce Pine is double stranded. Nearby is the historic Boone Forge where brothers Daniel and Lawrence Boone created the bulk of reproduction hardware for Colonial Williamsburg in the 1930s. Also close by is the Penland School of Crafts where, since 1929, people have been coming from around the country to explore craft and creativity. The tradition of summer institutes continues today under the roof of the school's large iron shop. So it was not so surprising that Spruce Pine was the site of the second annual "Fire on the Mountain" festival that brought together both seasoned and novice smiths. In conjunction with the one-day event, the Toe River Arts Council organized an invitational exhibition, simply titled the "Blacksmith Art Exhibit." Works by 37 artists, almost all of them representing North Carolina talent, were displayed in a large contemporary space.



The anthropomorphic form of *Crescent Spikes*, a kinetic sculpture by Adam Kisor, is simultaneously menacing and whimsical, with sharp talons that reach out like claws. Joseph Anderson displayed three forged steel sculptures whose dynamism recalls the graceful fluidity trademarked by Albert Paley. Anderson's *The Approach* is an asymmetrical gathering of vertical elements that spread and unfurl at the crown.

A few artists exhibited non-ferrous works made using blacksmithing techniques and tools. Julia Woodward's *Cocklebur Servers*, of highly polished silver, has handles made with small cutout shapes interwoven to form a hefty, three-dimensional hollow stem. William S. Rogers is known for work that combines metals, such as silver, brass, and copper, with steel for color and effect. Like Woodman, Rogers exhibited silver tableware, a *Pie Server* with a twisted handle and a triangular silver server with hammer marks that emphasizes its graceful curvature. Rogers also works in the fairly rare and time-consuming technique of *repoussé*, in which a flat sheet of metal is hammered into a three-dimensional form. As its name suggests, Rogers's *Feather Set*, a lightweight fork and spoon that are both tableware and sculpture, was inspired by the delicacy of a bird's feather.

The exhibition also included a number of smiths who operate forges in and around the Penland School of Crafts. Former Penland associate Elizabeth Brim exhibited *Apron*, made from forged and fabricated steel. Using domestic forms, her pieces often comment upon the role of women in both society and the contemporary blacksmithing community. For *Apron*, the artist used sheet steel to form the folds and frills of what appears to be a dainty apron, skillfully hiding the mass and heft of the metal to confront the viewer with an inherent contradiction. The sculpture is an apt metaphor for the situation of women today: capable of success in politics or business, but still bound by apron strings. Women were well represented in the exhibition, however. Susan Hayden displayed a piece titled *Wrench Bench*, a garden bench made from cast-off wrenches, welded together to form a functional seat. Well-anchored by its weight, the piece pays homage to the tradition of using and re-using metal, one that has both helped and hindered the American smith: during World War II, the government melted down fine historic metalwork and metalworking tools for the war effort.

In the spirit of collaboration for which Penland is known, several smiths exhibited pieces made with non-metal elements. Paige Davis exhibited an untitled figure with outstretched arms that hold aloft colorful birds made by ceramist Jane Peiser, a well-known craftsman and long-time resident of the area. Paul Lundquist, from the nearby cooperative Celo community, teamed up with ceramist Tzadi Turrou to produce a hall table topped with a horizontal band of tiles that reads like a visual narrative. The combination of metal and tile recalls the early twentieth-century Arts and Crafts tradition. Sculptor and blacksmith Bill Brown, who grew up at Penland (his father was director after founder Lucy Morgan retired), showed a mixed media work that combines metal and glass in a massive, freestanding *Torchiere*, whose vertical members sweep upward to support a hand-blown, fan-shaped glass shade.

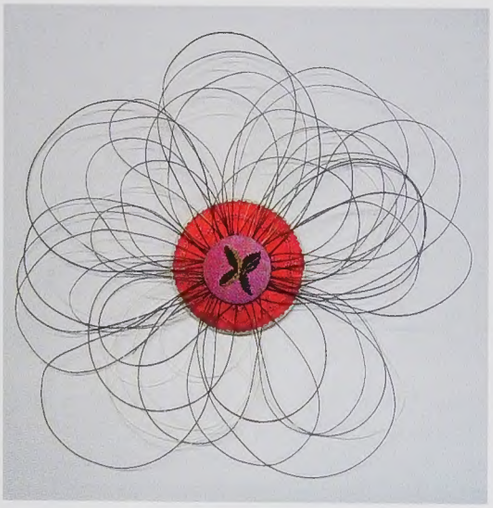
While work that fits within the contemporary arts continuum predominated, traditional smithing by the Howell family was on view. The elder Nat Howell, who assisted the Boone brothers with the Williamsburg fabrication, contributed a *Fireside Set* and hanging *Serving Set*. Functional and decorative, each element is topped by a heart-shaped form that serves both as a visual focal point and a hanging device. His son David displayed a *Forged Crane*, hinged to swing across a fireplace for optimal placement over the fire. While the exhibition displayed the breadth and depth of American blacksmithing today, it also paid homage to the traditional techniques that remain essential to contemporary blacksmithing.

M. Anna Fariello is director of the museum planning firm Curatorial InSight and is visiting associate professor at Western Carolina University.

clockwise from top
Joseph Anderson
The Approach
steel

William S. Rogers
Pie Server
steel, silver

Paige Davis and Jane Peiser
Untitled
steel, ceramic
Photo: Robin Dreyer



"CAROLANNE PATTERSON"
JEWELERSWERK GALERIE,
WASHINGTON, D.C.
FEBRUARY 10–MARCH 3, 2006

by KATE DOBBS ARIAIL

It is unusual to be surprised by jewelry, but Brooklyn artist Carolanne Patterson offered many delightful surprises in her show earlier this year in Washington, D.C.'s tiny Jewelerswerk Galerie. The petite space was a fitting setting for Patterson's delicately detailed work. Patterson, who holds an MFA in Metals from SUNY-New Paltz and is on the faculty of New York University, is the rare trained, sophisticated artist who can successfully masquerade as a whimsical naïf. At first glance, many of her brooches look as if they could have been made by a dreamy country girl three or four generations ago, who got a little wild with her tatting, her flour-sack piece work and her button collections. While the charm of that first impression remains, further inspection reveals the artist's awareness of both contemporary art and decorative traditions in the crafts. She juxtaposes these in ways as startling as her unusual combinations of materials.

While there were numerous pieces more readily recognizable as body ornaments, the most wonderful little sculpture in the show was a piece that looked like an homage to landscape artist Andy Goldsworthy. Patterson started with a small piece of driftwood, carved by time and water into a pool surmounted by a ridged terrain. Like Goldsworthy working on the river with his dandelions, she filled the "pool" with flowers—hers are worked of silver, and will not wash away, but remain indefinitely, echoing the silvery tones of the found treasure of the wood.

A number of the pieces used felt, either as a base or surface, or as "beads." Some of the felt was the heavy industrial type, unsettling against the delicacy of Patterson's handcrafted silver florets, which, sprouting from the felt, looked like rare survivors in a post-Nature, pre-Apocalyptic industrial world. One dramatic necklace, the most successful in this Industrial Ornamental genre, featured a large open-centered circle of rough brown felt, decorated with tiny flat white silver flowers, and suspended from a hammered silver daisy chain.

Generally, the pieces with handmade felt were not quite as successful, in part because the felt's coloration was neither cloud-like nor saturated, but in some cases the designs were strong enough to compensate for this weakness. Of particular interest was a shoulder ornament shaped like a miniature Mario Merz openwork "igloo." About three inches high, with a clasp as big as an epaulet, it was decorated with raspberry and butterscotch colored felt beads topped with cupped white silver flowers. Another striking piece of the same general shape appeared to sustain itself with an armature of air, being little more than a gossamer ball of pale horsehair, dotted with tiny silver flowers like dewdrops. This meringue of an ornament had a secret that only the wearer would know: beneath the fluff, holding the clasp, was a beautiful hammered silver six-petaled daisy.

The simple flower motif that dominated the show got a little more complex with a design that recalled the flower Nigella, or love-in-a-mist: a silver backing plate that edged over and bound a central disk made of a patterned salmon-colored cloth, which in turn was centered with a button covered in pink cloth with a green leaf pattern. Around this two-toned central eye swooped springing, curving filaments of horsehair, alternating pale and dark colors. This piece was sweet, elegant, and very wearable.

The most wearable item in the show, however, was the most traditional shape, and its design perhaps reflects some influence from Patterson's Fulbright year at Prague's Academy of Applied Arts. This is a rectangular brooch in silver, cut to leave an elegant design like bare branches seen through a window. The branches are not leafed out, but neither are they really bare. They carry tiny flowers, attached with even tinier stems, so that they sway with the wearer's breathing, a lovely touch in an artwork for the body.

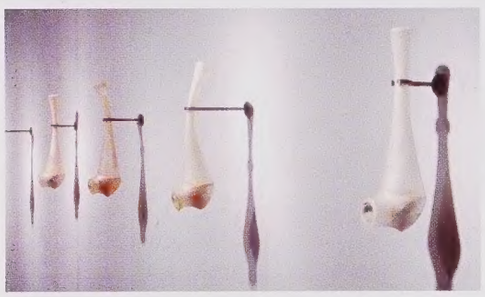
Kate Dobbs Ariail is a cultural critic residing in Durham, North Carolina.

clockwise from top left
Untitled, 2006
fabric, horsehair, sterling silver
diameter 7"

Untitled, 2006
wood, sterling silver, fabric
5 x 4"

Untitled, 2006
steel, felt, sterling silver
3 x 3-1/2 x 3 1/2"

REVIEWS



"REINTERPRETING THE VESSEL"

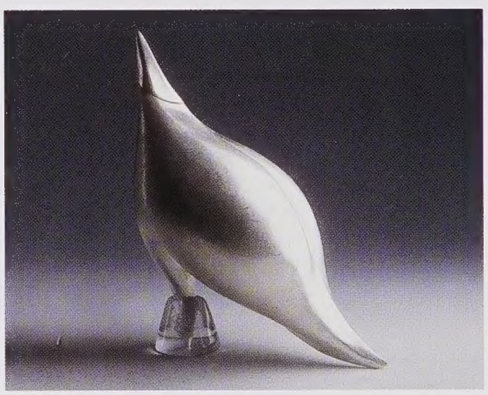
PERIMETER GALLERY, CHICAGO, ILLINOIS
APRIL 21–JULY 8, 2006

by LYNN COOL

Function has always informed the vessel, but it has not been the only criteria considered—even the earliest humans produced utilitarian objects whose beauty and ingenuity continues to astound and intrigue. Aesthetic concern for the enhancement of function, or its suppression, is evident from the Neolithic ceramic urn, to the 4th century B.C. Thracian gold rhyton, to Cellini's renaissance saltcellar; all argue the case for sophistication throughout the ages. Similarly, for contemporary artists, the vessel offers boundless opportunities for experimentation.

In the exhibition "Reinterpreting the Vessel," metalsmiths offered new resolutions to historic vessel forms, challenging viewers to contemplate what defines a vessel through materials, technique, style, and concept. The works pushed the boundaries of reinterpretation with varied success, with some relying on their titles for clarification. Other vessels lacked an apparent opening, obscuring their physical or conceptual functionality. However, in the strongest work, the artist's ideology reverberated with sound conviction. Some pieces revised traditional forms with fresh elements, such as Danielle Crissman's *Ambit*; constructed from a single sheet of chased copper it conveyed dimensional, multiple layers of pinnate leaves. A rampant wave of etched lines coursed around Louise Raul's intensely hued *Blue Prairie*, leading the viewer's eye to the ragged edge and back through the bottom of the bowl to create a swirling motion. Linear aspects were delicately conveyed in overlapping arcs of silver wire to form a flat basket in *Vessel 2/05* by Kye-Yeon Sun.

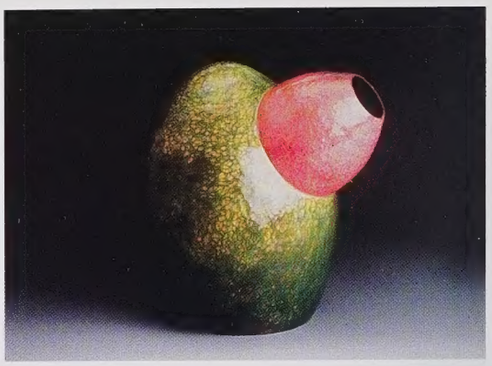
Preciousness and confinement were emphasized within several works whose elements were encased by an outside structure. Through a fingerlike network of fine gauged, crocheted stainless steel wire held within a gold and silver cage, Alicia Boswell's marine life-inspired *Eucleptella* presented a visual and contextual interpretation laden with provocative acuity. Through its exaggerated verticality that recalled the elongated, expressionistic figures of El Greco, Cappy Counard's *Embrace* implied symbolic worth beyond the market value of the humble white pebble within its precious metal construction.



Organic themes were prevalent in most of the works. Two artists played riffs off Helen Shirk's innovative copper and prismacolor work, offering their own statements without total appropriation. Janae Minor's double ovoid forming a pink and green vessel's body and spout quietly spoke of budding growth, in a condensed, minimalist interpretation. Conversely, Virginia Jordan's *Maui* was visually dense in colorful plantlike forms that surrounded its lidded vessel, and might be a ceremonial vessel to honor a verdant jungle god.

An interesting counterpoint emanated from teapots by Joost During and Kaminer Haislip, two artists whose visions are congruous within their shared European design heritage, and their materials, finish, and organic mindset. Nonetheless, their works were distinctly individual and unique. Haislip's fluid, highly polished *Perched Flight* featured a beaklike spout, with a strong curvilinear handle echoing the aerodynamism of an avarian wing. During's *Jester* fulfilled the visual descriptive of a quirky renaissance court character through ebonized rosewood balls that terminated the angled corners. Somehow, the teapot's flattened yet muscular body, splayed handle and spout also recalled a deep-sea skate that glides with effortless grace.

Three strongly anthropomorphic works were created by Sun Young Park, Daniel Randall, and Dianne Reilly. Randall's *Untitled Vessel*, a satin finished, elongated form whose horizontal appendages seemed to ambulate the bulbous, organ like body, recalled the nightmarish body forms of Hieronymous Bosch. Body art was epitomized in *Chronology of Awareness*, for which Reilly used intestines as a potent metaphor, forcing the viewer to contemplate the discarded, unnecessary, or repugnant. Hung like scientific specimens from brackets on the wall, the flesh-like forms featured lenses in their open cavities, speaking of obsession with the body and its functions. Like most organic structures, the bivalvular form of Park's *Voluptuous Female* called to mind multiple female body parts, as well as swelling leaves and ripening fruit. The vessel was set at a diagonal, highlighting its stretched ends. Heavy wire at its opening suggested a massive, thick walled structure, a powerfully volumetric form that seemed to expand with vigorous breaths.



While the theme of containment has been addressed in previous exhibitions, most works presented here were by no means repetitious. This exhibition, one of fifteen offerings coinciding with the Society of North American Goldsmiths convention, was shown within a museum quality setting that complemented the metalwork. The only addition to further illuminate the works' allegiance to the explorative vessel format would have been the inclusion of curatorial or artists' statements. The forty-four artists' works were diverse in aesthetic focus, comprising one of the most contemplative and thought-provoking offerings available to conference attendees.

Lynn Cool is a writer and metalsmith living in Lawrence, Kansas.

clockwise from top
Alicia Jane Boswell
Eucleptella, 2005
sterling silver, fine silver, 18k gold, stainless steel
5 x 2 x 1 1/2"

Janae Minor
Untitled, 2005
copper, Prismacolor pencil
7 1/2 x 5 1/2"

Sun Young Park,
Voluptuous Female, 2005
fine silver, glass
14 x 10 x 4 1/2"
Photo: Prism Studio

Dianne Reilly,
Chronology of Awareness, 2003
brass, silver, enamel, resin, intestine, pigment, wax, string, found objects
6 x 9'

"LUZIA VOGT AND NATALIE LUDER"
GALERIE NOEL GUYOMARC'H
BIJOUX D'ART
MONTRÉAL, CANADA
JUNE 1–JUNE 23, 2006

by SHELLEY POMERANCE

Contemporary art jewelry made from rabbits' teeth and old plastic combs may not sound all that appealing. Yet the work of Swiss artists Luzia Vogt and Natalie Luder, shown recently at Galerie Noel Guyomarc'h in Montréal, enticed and provoked.

Luzia Vogt, who cares deeply about the environment and is committed to recycling, thinks plastic is fantastic because it's lightweight, cheap, and comes in vibrant colours. She transforms old industrially made products into new objects with a decidedly organic appearance. Subjected to "heat treatment," as she cryptically describes it, an old plastic comb resembles a mollusc, a spiny sea urchin, an unfurling fern frond, a meteorite. Apply heat to a couple of used plastic bags or candy wrappers, controlling so they match in size, and they are scrunched and condensed into a pair of light, bright earrings. They hang from their 14k gold supports, irresistible, like wads of pink, turquoise, and yellow bubble gum.

Vogt likes imitation—and irritation. She enjoys the way a plastic "tortoise shell" comb emulates nature, and how an irritant either attracts or repels, but can't be ignored. Her prickly, plastic-comb sea creatures and candy wrapper earrings do both. Her creative process is unplanned; it's all experimentation and discovery, starting in the street where she observes what attracts her, and collects random objects. She refers to these raw materials as insignificant accessories; transformed, they become precious objects, the focus of our attention. She flips our expectations and assumptions upside-down, performing a perverted alchemy: here, the precious material is cheap, used plastic, selected for color and malleability; the gold is secondary, almost invisible, simply holding the "jewel" in place. She uses it for reasons both technical (hardness and solidity) and aesthetic (she likes the look of gold with bright colors.)

These works are produced in series, yet each piece is unique, every plastic comb and candy wrapper responding differently to the heat treatment. As the plastic is volatile and reacts quickly, there's no way of knowing what the result will be, and each time, Vogt gets only one shot. She uses found objects, and because she may never find another cheap plastic comb exactly like the one she's working with, it becomes irreplaceable, and even more precious. She treats these materials with care and respect. The fumes from heated plastic are toxic and must be carefully monitored. She also worries about the supply of fossil fuels and plastics, and wonders if in 50 years, we'll still have access to this light, cheap, and cheerful material.

But Vogt's alchemy doesn't limit itself to the transmutation of inexpensive, synthetic discards into something valuable; she also destroys old objects, made of noble metals, to create new ones. She hammers old wedding rings and Austrian, French, and Swiss coins, stamping out symbols of power and monarchy. She turns the rings into brooches, the coins into small, paper-thin gold and silver bowls, always leaving remnants of their former function: a date, place name, or sliver of a profile such as an ear at the base of a gold bowl, or a fringe of curls in a silver one. Now, instead of lying forgotten in an old drawer or antique shop, these coins and rings

once again have a purpose, and have increased in value.

Natalie Luder also recycles, though directly from nature. Each Saturday morning, over a period of several months, she went to the local market and collected 200 rabbit heads. From them, she extracted 4,400 teeth, washed them, filled them with epoxy to make them stronger, polished and pierced them. Then she fashioned a buffet of brooches, as she refers to it, wittily titled *Brochettes de lapin* (Rabbit Brochettes)—*brochette* as in a skewer of meat and *broche*, meaning brooch—and a necklace titled *Dentelles de Lapin* (Rabbit Lace), a play on *dent*, meaning tooth and *dentelle*, meaning lace. These slender, white curlicues, reminiscent of ivory, sit on 18k gold or sterling silver supports, their elegant baroque line following the tooth's natural curve.

This series refers to hunting and being hunted, to Ludwig Feuerbach's nineteenth-century statement "You are what you eat," to elaborate feasts and the notion of feasting one's eyes. The hunter often transforms the inedible part of the prey into a trophy; in wearing a brooch or necklace of rabbits' teeth, you display your trophy. Luder's ultimate trophy is *125 Lapins* (125 Rabbits), 2,500 rabbits' teeth strung on silk thread to form a massive collar or breastplate, a wry comment, perhaps, on over-consumption and gluttony, or simply a desire to recuperate the rabbits' remains so that something of their brief existence endures.

These two artists complement each other superbly, one making use of natural materials, the other synthetics, both preserving the discards of our times and finding inspiration, meaning, and humor within them.

Shelley Pomerance writes on the arts in Montréal.

clockwise from top
Natalie Luder
125 Lapins, 2006
rabbit teeth, epoxy, silk thread
28 x 3 1/2 x 1/2"

Natalie Luder
Brochette de lapin, 2005
rabbit teeth, 18k gold, epoxy
2 1/4 x 2 3/4 x 1/4"

Luzia Vogt
Untitled (brooch), 2006
synthetic material, 14k gold
2 1/4 x 4 1/2 x 1/4"

Luzia Vogt
Untitled (brooch), 2006
synthetic material, 14k gold
3 x 3/1/2 x 1/4"

SOCIETY OF NORTH AMERICAN GOLDSMITHS

The Organization for Jewelers, Designers and Metalsmiths

www.snagmetalsmith.org

by Dana Singer

SNAG Conference in Memphis June 2007

SNAG's 2007 conference will take place at the historic Peabody Hotel in downtown Memphis from June 13 to 16, hosted by The Metal Museum, with co-chairs Jim Wallace and Charles Ferryman. World-renowned design authority Ralph Caplan, the keynote speaker, headlines the program of twelve presentations running the gamut from blacksmiths Tom Joyce, Elizabeth Brim, and Phillip Baldwin, to the work of Earl Pardon, to contemporary Korean metalsmiths. Demonstrations include explosive forming and bench tricks by Harold O'Connor and Elliott Pujol. Among the eight exhibitions are "The New Steel" and "100 Years of American Silver." Visit www.snagmetalsmith.org for conference registration, hotel reservations and more information.

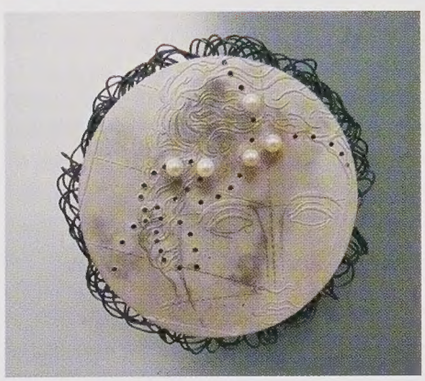
SNAG and Clasp: A Convergence of Jewelers

SNAG was one of four Advisory Sponsors of Rio Grande's inaugural conference "Clasp: A Convergence of Jewelers," in Nashville last September, working in partnership for the first time with Bench Media, Ganoksin/Orchid and MJSA. Incorporating three tracks—Muse, Method and Money—the presenters and panelists covered topics oriented to jewelers, metalsmiths and small manufacturers. Bringing together 150 attendees, Clasp explored three aspects of making jewelry: nourishing the creative center, enhancing jewelry-making skills, and exploring key business topics.

Participants at the "Clasp" conference in Nashville.

SNAG Launches Two New Student Programs

As part of SNAG's ongoing commitment to nurturing students, two programs were launched in 2006 to further students' professional connections and development, and a greater sense of community. The new Student Assistantship and Conference Student Scholarships programs, designed to bring more students to our annual conferences, paid the registration fees for another 50 students to attend the Chicago conference last May.



Errata

In the 2006 *Exhibition in Print*, Kristin Beeler's piece *Spill* was inadvertently shown on its side. The image presented here is the correct orientation for this work. The caption for Sondra Sherman's pendant *White Wing Planished Drop*, also shown here, should have indicated that the image is the back of the piece, not the front. We apologize for the errors.

Dana Singer is executive director of SNAG.

top to bottom
Beale Street at night in downtown Memphis, host city for the 2007 SNAG Conference.
Courtesy the Memphis Convention and Visitors Bureau

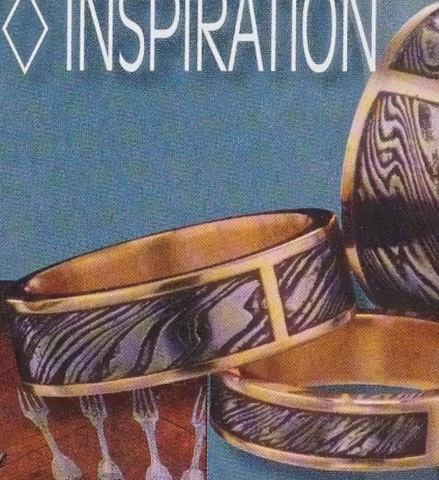
Presenter at the "Clasp" conference in Nashville.

Many of the fifty students who were able to attend the conference because of SNAG's new sponsorship programs.

Kristin Beeler
Spill, 2005
sterling, iron wire, pearls
2 1/2 x 2 1/2"

Sondra Sherman
White Wing Planished Drop (pendant), 2005
(back view)
sterling silver, 18k gold, yellow cubic zirconia
4 x 2 x 5/8"
Photo: Marty Doyle

KNOWLEDGE ◊ OPPORTUNITY ◊ COMMUNITY ◊ INSPIRATION



SOCIETY OF NORTH AMERICAN GOLDSMITHS

The most valuable resource in the field

Join Us

www.snagmetalsmith.org
541.345.5689

NO POSTAGE NECESSARY IF MAILED IN THE UNITED STATES

BUSINESS REPLY MAIL
FIRST-CLASS MAIL PERMIT NO. 62 EUGENE OR

POSTAGE WILL BE PAID BY ADDRESSEE

SOCIETY OF NORTH AMERICAN GOLDSMITHS
540 OAK ST STE A
EUGENE OR 97401-9807

KNOWLEDGE ♦ OPPORTUNITY ♦ COMMUNITY ♦ INSPIRATION

Subscribe to *Metalsmith*
Join SNAG

SILVER Level

Subscribe to Metalsmith and SAVE 22% OFF the newstand price

A one-year subscription to *Metalsmith* magazine

$29 North America, $41 foreign

• 5 issues of Metalsmith

GOLD Level

Join the Society and Get Even More

A full one-year membership to SNAG

$69 North America, $85 foreign

Special Discounts for students (with valid I.D.) $45 North America, $58 foreign

• 5 issues of Metalsmith
• 5 issues of SNAG's 16-page newsletter
• $70 discount to the annual conference
• Preferential notice of awards, competitions, exhibitions
• Special member discounts
• SNAG competitions, scholarships, awards, grants
• SNAGnet listserve
• and much more!

For more information or to sign up online, visit the society's website at **www.snagmetalsmith.org** or call **541.345.5689**

YES, I want to sign up now! **Sp7**

SILVER **5 issues of *Metalsmith* each**
❑ One-Year: $29 North America/$41 Foreign
❑ Two-Year: $55 North America/$78 Foreign

GOLD **Full SNAG membership including *Metalsmith* and *SNAG News***
❑ $69 North America/$85 Foreign
❑ Student Rate $45 North America/$58 Foreign

❑ CHARGE TO VISA/MC ❑ CHECK ENCLOSED (Payable in US funds on a US bank) ❑ GIFT

Payment must accompany order. Allow 6 weeks for first issue.

CHARGE CARD NUMBER EXP. DATE SIGNATURE

NAME EMAIL DAY TELEPHONE (REQUIRED)

ADDRESS

NAME OF GIFT RECIPIENT EMAIL DAY TELEPHONE

ADDRESS OF GIFT RECIPIENT

opposite page, clockwise from top

Douglas Harling
Title: Sea Saw
Description: 1-3/8"x2-1/4"x1/2", 22k gold, 14k gold pin mechanism, and freshwater pearls
Photo: Douglas Harling

Namu Cho
Title: Rings
Description: Damascus steel with 22k gold, 18k gold
Photo: Hap Sakwa Photography

(Winter 2005 Metalsmith)
cover: Cornelia Parker
Title: Thirty Pieces of Silver (exhaled)-Cake Stand
Description: Dimensions variable (43" diameter), 30 silver plated items crushed by 250-ton industrial press, metal wire
Courtesy Frith Street Gallery, London

Sarah Perkins
Title: Stubble Beggar's Bowl
Description: 3"x4"x4", copper, enamel
Photo: Sarah Perkins

Kiwon Wang
Title: Water Drop Series
Description: 2-1/2"x2-1/2"x3/8, 14k gold, pearl, sterling silver
Photo: Kiwon Wang

creativity takes courage.
-Matisse

Register today for a Master Artist Workshop in Jewelry

Cynthia Eid, "Threes", Argentium Sterling Silver, 24K Kum-Boo and Labradorite, 24" x 1 1/2" x 3/8"

Located in the heart of West Palm Beach, Florida, the Armory Art Center is a visual arts education center offering courses in jewelry, ceramics, painting, drawing and sculpture. Visit our website for a complete listing of workshops and classes.
www.armoryart.org

ARMORY ART CENTER of the Palm Beaches

Workshops in Jewelry/Metals
Jim Bove, January 3 - 5
Linda Darty, February 13 - 16
Marne Ryan, March 5 - 8
Cynthia Eid, April 2 - 5

Florida Arts
Palm Beach County Florida "The Best Of Everything" A Tourist Development Council Funded Project
Palm Beach County Florida's Cultural Capital

1700 Parker Avenue, West Palm Beach, Florida **(561) 832-1776**

VALENTIN YOTKOV STUDIO
THE MAGIC OF SCULPTING IN METAL
718·852·8640

Repoussé 22k Gold Pin
By Valentin Yotkov

DISCOVER THE FINE ART OF CHASING AND REPOUSSÉ

Learn how to sculpt in metal and take your jewelry designs to the next level. Master Goldsmith Valentin Yotkov offers year-round classes, intensive workshops and private tutoring.

Call 718·852·8640
or e-mail studio@valentinyotkov.com
www.valentinyotkov.com

Just one subway stop from Manhattan!

SUMMER JOBS 2007

CAMP LAUREL

Co-ed, residential summer camp in Maine seeks Silversmith Director and Instructors to work in Jewelry program.

- *Excellent Facility*
- *Great Salary, Room and Board*
- *Must Love Children and Working with All Abilities*
- *Situated on Beautiful 3·5 Mile Lake*

APPLY ON-LINE NOW:

www.camplaurel.com

email: staff@camplaurel.com
phone: 1-888-LAUREL-1

9th Annual

MAKER 2007

June 9
Symposium & BBQ: Demos & Lectures

June 10–12
Seven Metals Workshops: 3 days

Registration fee includes all meals, up to four days/ four nights & a bunk in a cabin, bunkhouse style.

DISCOUNTS FOR TEACHERS, STUDENTS, GUILD MEMBERS AND RETURN **MAKERS**.
PARTICIPANTS MUST PRE-REGISTER & BE 18 OR OLDER.

PRESENTED BY
Jack da Silva's Metal Design Studio
MAKER 2007, PO Box 21600, El Sobrante, CA 94820
Tel & Fax: 510-223-1616
www.makerworkshops.com

THE JCC JEWELRY STUDIO

is outfitted with excellent tools and equipment for beginner and advanced students. Classes and workshops include Jewelry for Beginners & Intermediate/Advanced, Enameling, Wax Carving, Precious Metal Clay, Beading, Contemporary Glass, and more.

Call **646.505.5708** or visit **jccartstudios.org** for all class listings and info about our expert instructors.

Jewelry Classes 2006
Winter: January-April
Spring/Summer: May-August
Fall: September-December

JCC Art Studios
Inspiration All
Under One Roof
The JCC in Manhattan,
334 Amsterdam Ave,
New York, NY 10023

JCC manhattan

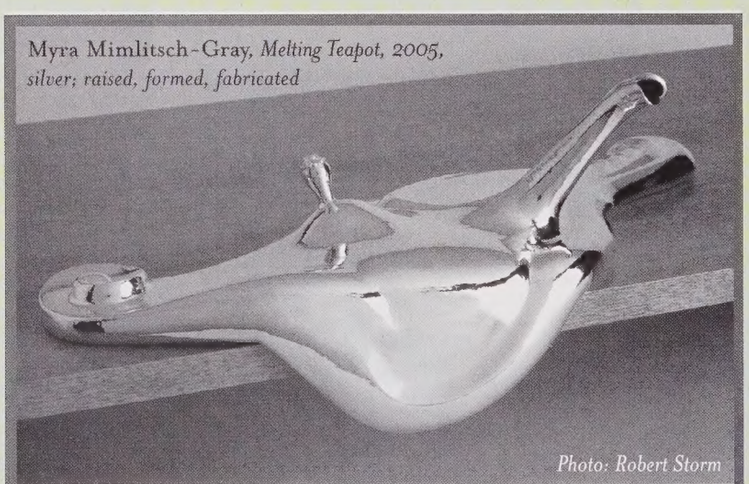
The JCC is a beneficiary agency of UJA-Federation

SILVERSMITH INSTRUCTORS

TRIPP LAKE CAMP, outstanding residential girls' summer camp in Poland, Maine, needs instructors with general knowledge of sheet and wire fabrication techniques, including sawing, piercing, cold connections, surface embellishment, soldering, polishing and coloring. Also must have knowledge of raising, forging and lost wax centrifugal investment casting. Good salary, travel allowance, room and board. Male or female.

For information and interview, call:
1-800-997-4347
Apply online at
www.tripplakecamp.com

TRIPP LAKE CAMP



Myra Mimlitsch-Gray, *Melting Teapot, 2005, silver; raised, formed, fabricated*

Photo: Robert Storm

Where students become artists

92nd Street Y Art Center

Myra Mimlitsch-Gray, *Artist-in-Residence*
Pouring Vessel, Tue-Sat, Jan 16-20, 10 am-4 pm

For a full listing of classes in Goldsmithing and Precious Metal Clay, call or visit us online.

Register online and save 50% on all service fees at **www.92Y.org** or call **212.415.5500**. Information: **212.415.5562**

92 St Y **92nd Street Y** School of the Arts
Lexington Ave at 92nd Street, NYC
An agency of UJA-Federation

VOICE media partner

JEWELRY ARTS INSTITUTE

Bessie Jamieson, President
Robert M. Kulicke, Consultant

Instruction in
CLASSICAL JEWELRY TECHNIQUES
Ancient Granulation in Silver and Gold,
Chainmaking, Lapidary and Classical Setting
Byzantine and Modern Enameling

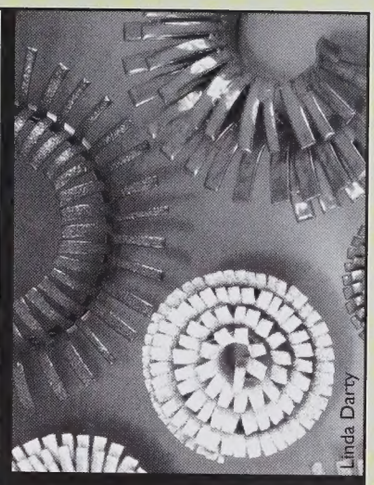
Classes held throughout the year
Special workshops to be announced

212.362.8633

JEWELRY ARTS INSTITUTE
2180 Broadway
New York, NY 10024
www.jewelryarts.com

spring workshops 2007

John Cogswell
fold forming & forging
Andy Cooperman
setting unusual objects
Patsy Croft
granulation & enamel
Linda Darty
enameling
Lindly Haunani
polymer clay - color
Carol Webb
imagery on metal
Ellen Wieske
tin: cold connections


Linda Darty

Apply now for
studio assistantships
work study
scholarships
artists-in-residence

ARROWMONT
school of arts and crafts
556 Parkway, Gatlinburg, TN
865-436-5860
info@arrowmont.org

www.arrowmont.org

COA
COLLEGE OF THE ALBEMARLE

Associate Degree, Diploma, and Certificate Programs in Jewelry and Clay

CREATE at the beach

College of The Albemarle
Professional Crafts Program
132 Russel Twiford Rd., Manteo, NC 27954
252-473-2264 / www.albemarle.edu

The program prepares students for employment as professional jewelers or in jewelry or metalsmithing-related fields.

Jewelry: contact Kathryn Osgood
e-mail: kosgood@albemarle.edu
Clay: contact Scott Stockdale
e-mail: sstockdale@albemarle.edu

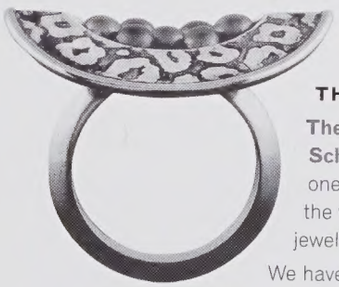
Scholarships and affordable housing may be available.

CREATIVE METALWORKS
MICHAEL R. SCHWARTZ
DESIGN 1971 CREATION

• School of Design • Tool and Supply
• Ceremonial Objects • Custom Jewelry
• Art Conservation

(301) 933-1500
10501 Wheatley Street, Kensington, MD 20895
creativemetalworks.com

Comprehensive & affordable
JEWELLERY EDUCATION
in North America



THE SCHOOL

The George Brown College Jewellery School is located in downtown Toronto, one of the most multicultural cities in the world and the centre of Canada's jewellery industry.

We have 40 years of experience providing traditional goldsmithing technical skills while encouraging artistic vision and creative development.

THE FACILILTIES

- Extensive studios with smart room technology
- Individual benches, tools and precious metals for student projects
- Digital design lab for CAD|CAM

JEWELLERY SCHOOL
George Brown College

www.georgebrown.ca/jewellery
mglenny@gbrownc.on.ca

RING Karen MacRae, PHOTO Digital by Design

HAYSTACK
2007 METAL

Chris Darway

Susie Ganch

Susan Kingsley

Wendy Ramshaw

Jean Stark

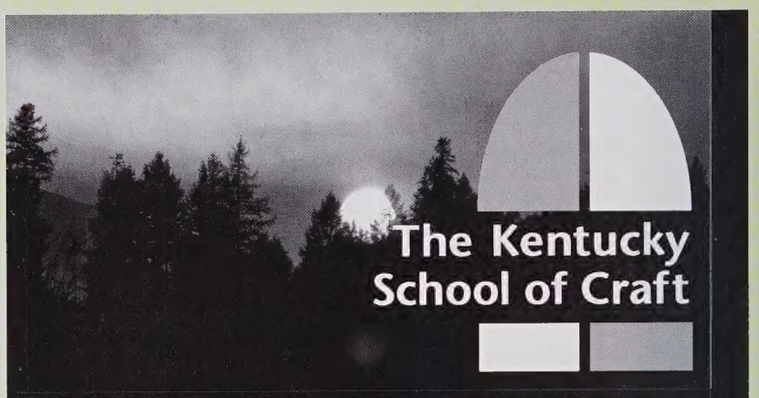
Elizabeth Turrell

June 3–September 8, 2007
One- and two-week workshops

For a catalog, call Haystack
at (207) 348-2306 or email
haystack@haystack-mtn.org

www.haystack-mtn.org

Haystack Mountain School of Crafts, Deer Isle, Maine



The Kentucky School of Craft

HAZARD COMMUNITY & TECHNICAL COLLEGE

Offering the Associate of Applied Science Degree
PROFESSIONAL STUDIO ARTIST

New, state of the art equipment and facilities

Two Year Degree as well as Diploma and Certificate programs
Wood/Furniture • Jewelry/Metals
Ceramics (Fall 2007)
Iron/Blacksmithing (under development)
Fibers (under development)

63 Education Lane, P.O. Box 1497, Hindman, KY 41822
606-487-3410 • Fax 606-487-3458
www.kyschoolofcraft.org • www.hazard.kctcs.edu

Mendocino Art Center

Retreat-Style Jewelry Workshops
on the Beautiful Northern California Coast

February – May 2007

- 14 Creative Jewelry Workshops
- Two to Four-Day Courses
  Chain Making, Stone Setting, Polymer Clay, Etching and more
- Prestigious Visiting Faculty
  Mona Clee, Joan Dulla, Deborah Lozier, Spider Newell, Linda Weiss and more
- Small Class Sizes & Individual Attention
- All Ability Levels

For a free workshop catalog:
800-653-3328 • 707 937-5818
or register online at www.MendocinoArtCenter.org
P.O. Box 765 • Mendocino, CA 95460

Craft
your own career
in Jewelry Making & Repair

Train to become a bench jeweler. Eighteen-month program emphasizes fabrication, repair and stone-setting techniques. Full-time days. September and **February** admissions. Other full-time courses offered are • Bookbinding • Cabinet & Furniture Making • Carpentry • Preservation Carpentry • Locksmithing • Piano Technology • Violin Making & Repair.

NORTH·BENNET·STREET·SCHOOL
AN EDUCATION IN CRAFTSMANSHIP
39 North Bennet St. • Boston, MA 02113 • (617) 227-0155
www.nbss.org

Financial aid is available for qualified students.
Accredited member ACCSCT.
Non-accredited short workshops also offered.

The Elegant Art of Engraving

Imagine the possibilities if you could engrave like this. It would distinguish your work from the rest while increasing your artistic recognition and income. GRS offers revolutionary and unique 5-day courses where you can master these beautiful engraving skills. Learn in a state-of-the-art facility guided by top professional engravers who are dedicated to your success. Courses range from beginner to master, so you choose where to begin. Class size is limited, so enroll today for the...

Opportunity of a Lifetime.

GRS
www.grstools.com

Course Schedule & Descriptions • www.grstrainingcenter.com
Enroll TODAY • 1-800-835-3519

THE UNIVERSITY OF IOWA

Jewelry and Metal Arts

Faculty:

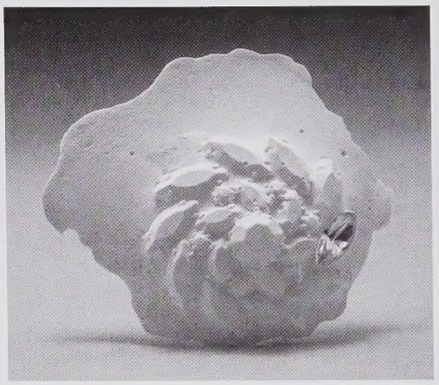
Chunghi Choo,
Kee-ho Yuen: Head

School of Art and Art History
University of Iowa
Iowa City, IA 52242
Phone: 319-335-1793
FAX: 319-335-1774
e-mail: kee-ho-yuen@uiowa.edu
http://www.uiowa.edu/~art/art_studio/Metals/

Teapot by Sung-ran Kim MFA Student

- Program Offers **BA, BFA, MA,** and **MFA** degrees.
- **Personal artistic directions**, conceptual and technical skills, including cutting edge technologies necessary for professional achievement in the field of teaching, industry, and entrepenureal business practice.
- **Working without boundries of media**, producing one-of-a-kind and/or multi-production artful consumer products, conceptual and/or functional jewelry, hollowware, flatware, sculpture, mixed media objects, costumes, installation pieces and other creative objects for interior and/or exterior, including furniture, light fixtures, etc.
- **Well equipted and ventillated studio**: 3-D Computer Modeling system, 3-D printer, 4-axis desktop milling machine, PC and MAC systems with slide and flatbed scanner, access to Rapid Prototyping facility, 250-gallon copper plating facility, 90-gallon aluminum anodizing tank, enameling setup and 50-ton hydraulic press, etc.
- **Tuition/materials scholarships and teaching assistanships** for outstanding students.

For an application forms for admission, write to: Office of Admissions, The University of Iowa, 107 Calvin Hall, Iowa City, IA 52242-1396. Phone: 1-800-553-IOWA (4692), or 319-335-3847, Email: admissions@uiowa.edu



Jewelry/Metalwork classes offered Summer Semester 2007: Beginning, Intermediate, Advanced and Graduate Metalwork

Other courses offered: Art History, Ceramics, Drawing, Painting, Photography, Interior Design, Italian Language, Sculpture, Printmaking, Papermaking & Book Arts

Mary Hallam Pearse, Residue Brooch
Cast Paper, Synthetic White Stone and Sterling Silver, 2 ½" x 2 ¾" x 5/16"

Study **Jewelry/Metalwork with Mary Hallam Pearse**

Visiting Assistant Professor, Jewelry/Metalsmithing, Lamar Dodd School of Art, University of Georgia

The University of Georgia Studies Abroad Program in

CORTONA, ITALY

June 2-August 6, 2007

Deadline for application: February 1, 2007

For specific information and admission requirements, contact:
Studies Abroad Program/Cortona, Italy, The University of Georgia
257 W. Broad Streeet, Studio #2, Athens, GA 30602
706.425.2900 • fax: 706.425.2903 • e-mail: cortona@uga.edu

www.art.uga.edu/cortona

TUCSON GEM & MINERAL SHOW™
The Nation's #1 Gem & Mineral Show

Australia

Minerals From Down Under

THE 53RD TUCSON GEM & MINERAL SHOW

OPENS FEBRUARY 8 THROUGH FEBRUARY 11, 2007

Come discover the magical allure of Australia's mineral bounty, and experience a movable feast of minerals, agates, gems, jewelry, and fossils. A mind-boggling selection for every pocketbook.

You may arrive a novice... but you're sure to leave an avid collector.

Copper: New South Wales, Australia.
Jeff Scovil photo. Irv Brown Collection

GEM & LAPIDARY WHOLESALERS, INC.

"BUSINESS TO BUSINESS"
Gem, Jewelry & Lapidary Trade Shows

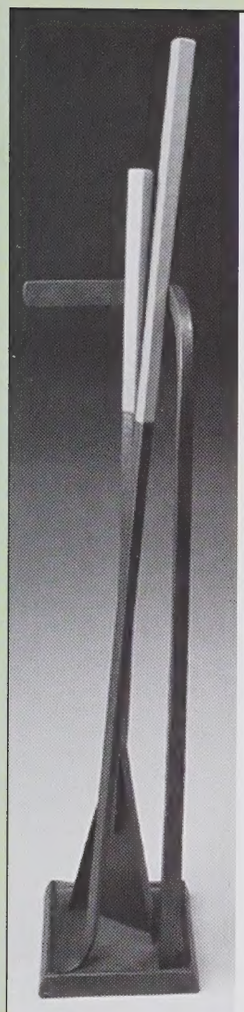
2007

Orlando, FL.....January 5-6-7	*Las Vegas, NV.....June 1-2-3*
Asheville, NC.....January 9-10	*Albuquerque, NM.....June 8-9-10*
Tucson, AZ....January 27-February 9	*Detroit, MI.....July 13-14-15*
	Franklin, NC.....July 26-27-28-29
	Spruce Pine, NC.....August 2-3-4-5
	Richmond, VA.....August 10-11-12
	Tucson, AZ.....September 6-7-8-9
	Minneapolis, MN.....Sep. 30-Oct. 1
	Detroit, MI.....October 5-6-7
West Springfield, MA....March 23-14	*West Springfield, MA....October 12-13*
Minneapolis, MN.....April 15-16	*Asheville, NC.....October 23-24*
Detroit, MI.....April 20-21-22	*Orlando, FL.....October 26-27-28*
Orlando, FL.....May 4-5-6	*Richmond, VA.....November 2-3-4*
Franklin, NC.....May 11-12-13	

Tucson
Gem Mall
January 27 - February 9
Holiday Inn-Palo Verde/Holidome
February 1 - February 9
Rodeway Inn on Grant Road
January 27 - February 9

GEM & LAPIDARY WHOLESALERS, INC.
859 Petrified Forest Rd.•P.O. Box 98 Flora, MS 39071-0098
Telephone: (601) 879-8832•FAX: (601) 879-3282
E Mail - info@glwshows.com•www.glwshows.com
Dates subject to change

WHOLESALE ONLY!! Registration & Proof of Business Required



OxBow Metals

Jewelry: Adornment, Body, and Context
Metal Fabrication Techniques
Metal Casting for Sculpture
Red Hot Basics
2007 Intensives Blacksmithing

Tim Straubing
Michael Rossi
Norwood Viviano
Dan Matheson
Faculty Susie Ganch
Scott Lankton

one and two-week intensives in a pristine natural environment for experienced and aspiring artists.

Registration begins in March.

www.ox-bow.org
800.318.3019

image: Michael Rossi

Penland Metals

Spring 2007 ***March 11 – May 4***

Market Ready with Deb Karash
Create a signature body of work for the marketplace

Summer 2007 ***May 27 – September 1***

One- and two-week workshops in jewelry, sculpture, enameling, surface technique, mixed-media, mokume, flatware, casting, and more

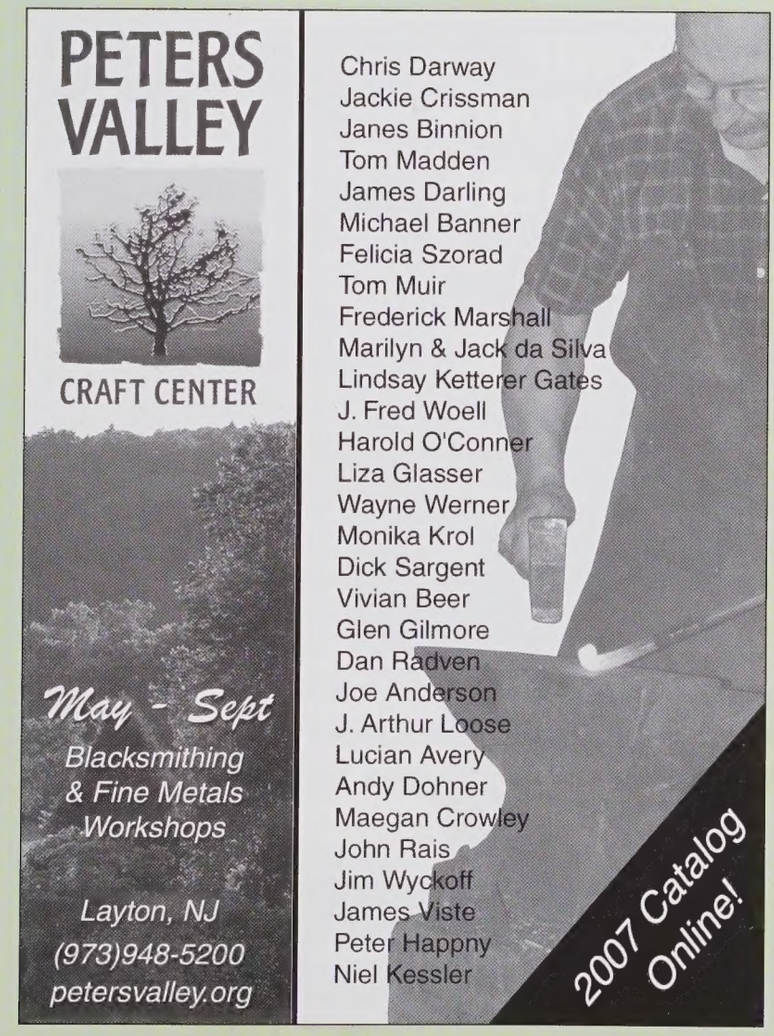
Instructors: Angela Bubash, Juan Carlos Caballero-Perez, Susie Chin, Cappy Counard, Joost During, Bob Ebendorf, Julia Harrison, Judith Hoyt, Stacy Lane, Tom McCarthy, Bruce Metcalf, C. James Meyer, Kathryn Osgood, Dianne Reilly, Hiroko Yamada, Julia Woodman

Complete information available online or call for a catalog.

Penland School of Crafts
A national center for craft education
www.penland.org • 828-765-2359

PETERS VALLEY

CRAFT CENTER



Chris Darway
Jackie Crissman
Janes Binnion
Tom Madden
James Darling
Michael Banner
Felicia Szorad
Tom Muir
Frederick Marshall
Marilyn & Jack da Silva
Lindsay Ketterer Gates
J. Fred Woell
Harold O'Conner
Liza Glasser
Wayne Werner
Monika Krol
Dick Sargent
Vivian Beer
Glen Gilmore
Dan Radven
Joe Anderson
J. Arthur Loose
Lucian Avery
Andy Dohner
Maegan Crowley
John Rais
Jim Wyckoff
James Viste
Peter Happny
Niel Kessler

May - Sept
Blacksmithing & Fine Metals Workshops

Layton, NJ
(973)948-5200
petersvalley.org

2007 Catalog Online!

School of Metalsmithing
IRELAND

Director/Tutor ~ Brian Clarke

Intensive Workshops in the techniques of Handwrought Silversmithing
Chasing & Repousse

The main theme is the "Plasticity of Metal" to be explored through hand raising and hand forging of non-ferrous metals
Workshops run from February to September

~~~~~~~~~~~~~~~

Visiting Tutor ~ Michael Good
Anticlastic Raising

2007 ~~~ See our web site for details ~~~ 2007

www.silversmithingworkshop.com
sworkshops@eircom.net
~~~~~~~~~~~~~~~

Sierra Pacific Casting INC

Quality, Confidentiality...
From Start to Finish

- Sterling and fine silver
- 14k, 18k, 22k and 24k yellow gold
- 14k and 18k white, green and pink gold
- Silicon bronze
- Vulcanized and RTV molds

check out our new site!
www.SierraPacificCasting.com

510.444.0550 fax 510.
info@sierrapacificcastin
www.sierrapacificca

292 4th Str 4607-4332

CHARON KRANSEN ARTS

GIJS BAKKER AND JEWELRY

by Ida van Zijl

240 pages, 480 color illustrations,
hardback, $ 75.00

Available now at Charon Kransen Arts.
Call now for your order.

Charon Kransen Arts
456 West 25th Street, New York, NY 10001 USA
P:212-627-5073 F:212-633-9026 Email:charon@charonkransenarts.com
www.charonkransenarts.com

Shapes of Success
Shades of Beauty

The Colors you want in the Shapes you need, including Grain, Cubes, and Cut Pieces, both Polished and Unpolished, as well as Ingot and Custom Shapes.

Featuring Special Jewelry and Sculpture Casting Alloys,
including
Pewters and other White Metals
Art Caster's Brass
Jeweler's Manganese Bronze
Beryllium Copper
White Bronze
Everdur Silicon Bronze
Custom Alloys

Also Precious Metal Additions for Gold and Silver Alloying,
including
Master Alloys
and **High-Purity Metals**
such as Copper, Zinc, Indium, and Nickel

Visit our Web site for *Metallurgical Assistance and Data Sheets*

belmontmetals.com
Tel. (718) 342-4900 • FAX: (718) 342-0175
e-mail: **ms@belmontmetals.com**

2-year warranty on both!

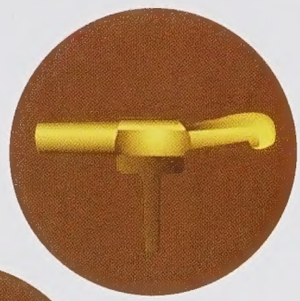
1/3 HP Series TX
The **most** powerful flex shaft with high torque at all speeds!

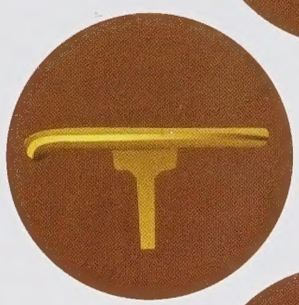
1/6 HP Series SR
All New redesigned for more power and performance. Plus, it runs in reverse...great for lefties, backing out drill bits, and polishing.

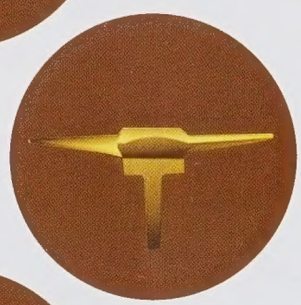
www.foredom.com
FOREDOM®
The Foredom Electric Company
16 Stony Hill Road, Bethel, CT 06801
203-792-8622 • Fax: 203-796-7861

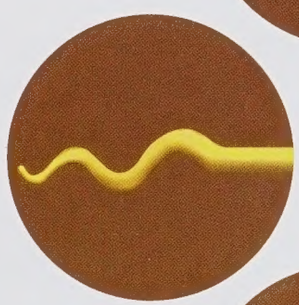
ALLCRAFT

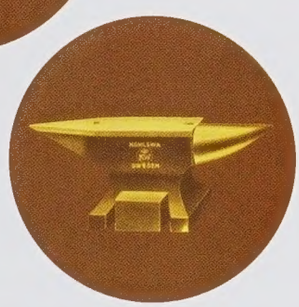
Your Source For ...











SCHOOLS AND WORKSHOPS:
A long tradition of working with schools. We understand your needs and will work to meet them. We help schools design value kits to fit your budget.

STAKES AND HAMMERS:
There is a reason we are the number one source for stakes and hammers. Our quality, selection and value is unsurpassed. Forged German hammers, Delrin mallets and stakes, sinusoidal & metalsmithing stakes and more.

METALS:
Authentic 24KT Korean gold foil for Keum Boo. The best 22KT gold for fusing and granulation. Copper mesh, eutectic silver solder and, of course, a wide selection of non-ferous metals in wire and sheet.

TOOLS & SUPPLIES:
Grobet files at best pricing, German & Economy, Agate Burnishers, German red pitch, Scotch Stone, German Charcoal, Joyce Chen shears or just plain flux.

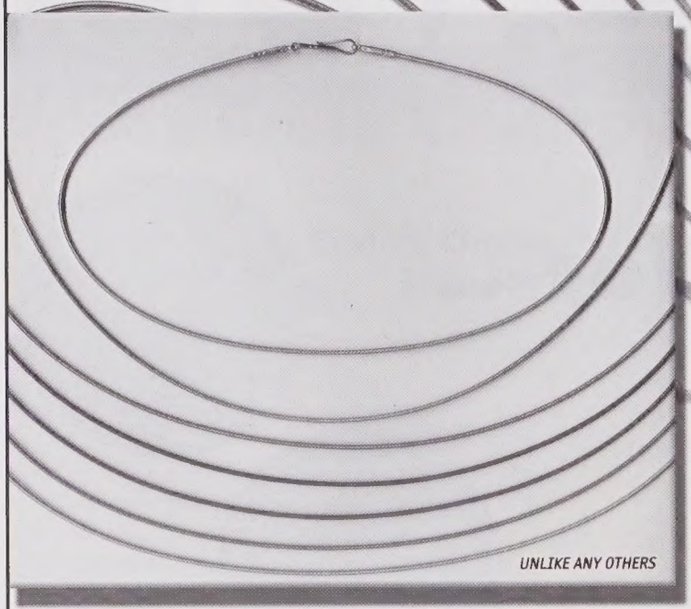
KILNS:
A difficult purchase made easier. Call for help to get you the right kiln. The right type, the right voltage and amperage and the right price.

The finest metalsmithing tools from around the world:
GERMANY, JAPAN, SWEDEN, SWITZERLAND, ITALY, U.S.A.
Call for catalogs ($6) • Credit Cards Accepted • Call For Quotes

Manhattan Showroom 135 W. 29th Street, Suite #205 New York, NY 10001
Orders: 800.645.7124 or 212.279.7077 **Fax:** 800.645.7125
www.allcraftonline.com

CHRIS'S CABLES

Precious Metal & Niobium Cables



Made to compliment your work.
Beautifully crafted and visually elegant!

Chris's Cables are round, soft, flexible wrapped metal cables which are known for how they gracefully drape around the neck.

Our goal is to create a versatile necklace that supports an exchange of beads or pendants while maintaining a graceful, circular line around the neck (rather than pulling to a "V" as with most chains).

The eye loop ends of Chris's Cables are strong yet thin enough to fit through beads without removing the clasp.

They are hand made from the finest wrapped wire of Silver, Gold Filled, 14 kt., 18 kt. & 22 kt. Gold, pure Palladium, and pure Platinum.

New to Chris's Cables : 14 kt. Palladium White Gold Cables. Also new: Niobium cables in Raw Niobium (grayish white - almost platinum colored) and seven colors of anodized Niobium Cables. (Pink, teal, cobalt, lime green, yellow, purple, light steel blue)

Available in three diameters - 1.3 mm, 1.5 mm 1.8mm. Chris makes the cables in lengths starting at 7" and increasing in length by one-inch increments up to 58" (including the eye ends and clasp).

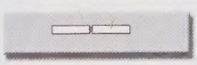
Three convenient clasp styles installed, including our patented, slender, secure, userfriendly "TROVE J HOOK ™ & TROVE S HOOK"™ clasps or the solidly constructed, precision bayonet clasp.

Our cables are used by jewelry artists, precious metal jewelry designers, glass bead artists, galleries, historic bead and fine jewelry collectors. Special orders welcome.

Please call us with any questions related to your specific artistic needs.

Trove J Hook ™

Trove S Hook ™
Or Special Request


Precision Bayonet Clasp

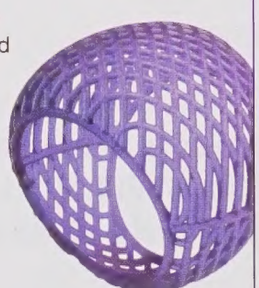
Our precision bayonet clasps are the best available!
Lobster, E-z loc, or other clasps & jump rings are installed upon request.

WRAPPED AND FABRICATED ENTIRELY IN THE STUDIO OF

Christopher A. Hentz
P.O. Box 80604 • Baton Rouge, LA 70898
225-929-6964 • chentz@attglobal.net • www.chriscables.com

Find out how you can make high-volume production molds directly from CAD/CAM and rapid prototyping Models fast without risk of damage to models from vulcanizing heat or pressure.

There is no need to sacrifice speed for accuracy and still get perfect models into production in as little as 30 minutes.



For more information write to:
Castaldo, 120 Constitution Blvd.,
Franklin, MA 02038 USA today.

Better yet visit the VLT web page now!

Castaldo.com/VLT.html

THE LEADERS

IN CASTING JEWELRY & SMALL SCULPTURE

FOR OVER 50 YEARS

GOLD • SILVER • BRASS • BRONZE
RUBBER & NON-SHRINK MOLDS

299 SOUTH 11TH STREET, PO BOX 1117 - DEPT. M
NEW HYDE PARK, NEW YORK 11040

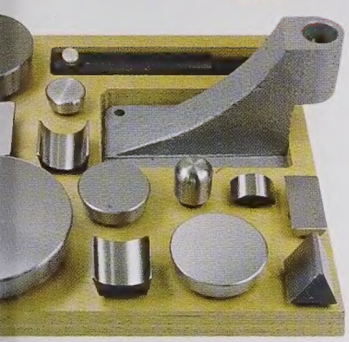
516-775-4800

WWW.BILLANTICASTING.COM

Contenti

The Largest Selection of Jewelry Tools Online

www.contenti.com



A $199.00

B $589.75

C $189.00

SALE

D $189.00

E from $25.75

F $157.00

G $149.90

H from $499.00

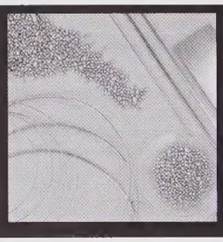
A PLANISHING STAKE SET [Item 102-751] Includes 12 planishing stakes in the following shapes: 5 Flat Round, 1 Domed Round, 1 Flat Rectangle, 1 Flat Square, 2 Concave, 1 Convex, and 1 Wedge. Also includes a cast iron stake holder, an adapter for the smaller stakes, and a wood stand. **B LONDON STYLE COMBINATION ROLLING MILL** [Item 190-824] This well-made mill features 130 mm rollers that have been ground to a mirror finish on laser optic grinders then hardened to Rc 63 for strength and durability. The 4:1 gear ratio makes it easy to use and the calibrated indicator dials allow for precise adjustment of the rollers. Made in Ukraine. **C ROTAMAX 25 FLEXSHAFT KIT** [Item 236-991] Our most powerful flexible shaft motor, the Rotamax 25 delivers the torque you need to perform nearly any grinding, carving or finishing task. Kit includes: $^1/_4$ HP / 115VAC / 20,000 RPM ball bearing motor, no. 30 style (1" diameter) handpiece, electronic foot rheostat, 39" long flexible shaft, spring reinforced sheath, and chuck key. Made in USA and backed by our 1-year warranty **D DOMED PLANISHING STAKE SET** [Item 102-762] Includes 12 planishing stakes in the following shapes: 6 Round (high and low dome), 1 Flat Rectangle, 1 Flat Square, 2 Concave, 1 Convex, and 1 Wedge. Also includes a cast iron stake holder, an adapter for the smaller stakes, and a wood stand. **E PEDDINGHAUS HAMMERS** - These high quality hammers from Peddinghaus feature forged steel heads mounted in hardwood handles. They're available in a wide variety of styles, including: Planishing, Forming, Raising, and Embossing. Made in Germany. **F SMITH ACETYLENE & AIR TORCH KIT** [Item 114-400] Provides a fast, concentrated flame (up to 4800° F) without the use of an oxygen tank. Ideal for soldering, brazing, annealing, and small melting jobs. Kit includes torch handle, no. 00 tip (very fine), adjustable acetylene regulator, 6 foot hose with B fittings ($^9/_{16}$"), and torch lighter. *For use with B size acetylene tank (adapter required for use with MC size tank).* Made in USA. **G JUMP RING MAKER** [Item 400-125] Produce jump rings quickly and easily with this time-saving device. Coil your wire around one of the twenty mandrels (diameters range from 2.5 to 12 mm) using the hand-winder. Once the coil is formed, place it in the adjustable coil holder and saw through it using the included rotary saw and handpiece guide. It's that easy! *Flexshaft machine with 1" diameter (No. 30 style) handpiece required (not included).* **H GUILLOTINE SHEARS** [Item 410-946: 6" blade, Item 410-948: 12" blade] Available in two sizes, these table-top shears feature precisely ground and hardened high carbon steel blades, steel tables, and adjustable work stops. Both models can cut non-ferrous sheet up to 2.4 mm thick (10 ga) or mild steel sheet up to 1.6 mm thick (14 ga).

The Contenti Company
123 Stewart Street
Providence, RI 02903 USA
Tel: 800-343-3364 / 401-421-4040
Fax: 800-651-1887 / 401-621-6279

Visit us online at
www.contenti.com

We're Here for You.

For over 30 years, David H. Fell & Company, Inc. has understood that success can only be achieved when each product and service is designed for the metal artist that seeks out and demands excellence.
Let us earn your confidence!



QUALITY PRODUCTS
- **Spectrum of Colors**
- **Assortment of Forms**
- **Quantity Discounts**

PROFESSIONAL REFINING SERVICES
- **Low and High-grade Materials Accepted**
- **Advanced Assay Services**
- **Numerous Settlement Options**

DHF
FINE GOLD
999.9
ONE TROY OUNCE

David H. Fell & Company, Inc.

Precious Metals Refiner and Manufacturer of Quality Mill Products

PO Box 910952 • Los Angeles CA 90091-0952
(800) 822-1996 • Fax (323) 722-6567
Please visit us online at **www.dhfco.com**

Call today for a DHF Products & Services Catalog

HAUSER & MILLER

Precious Metals Products & Refining

Featured Products

Hauser & Miller continues its tradition of working closely with designers and custom manufacturers with the addition of two "Bi-Metal" products to its list of special products stocked at customer request.

BI-METAL SHEET
1/8th 22 KARAT & 1/20th 18 KARAT ON STERLING

FINE SILVER FOR ENAMELING
SHEET UP TO 12" WIDE, CLOISONNE' WIRE

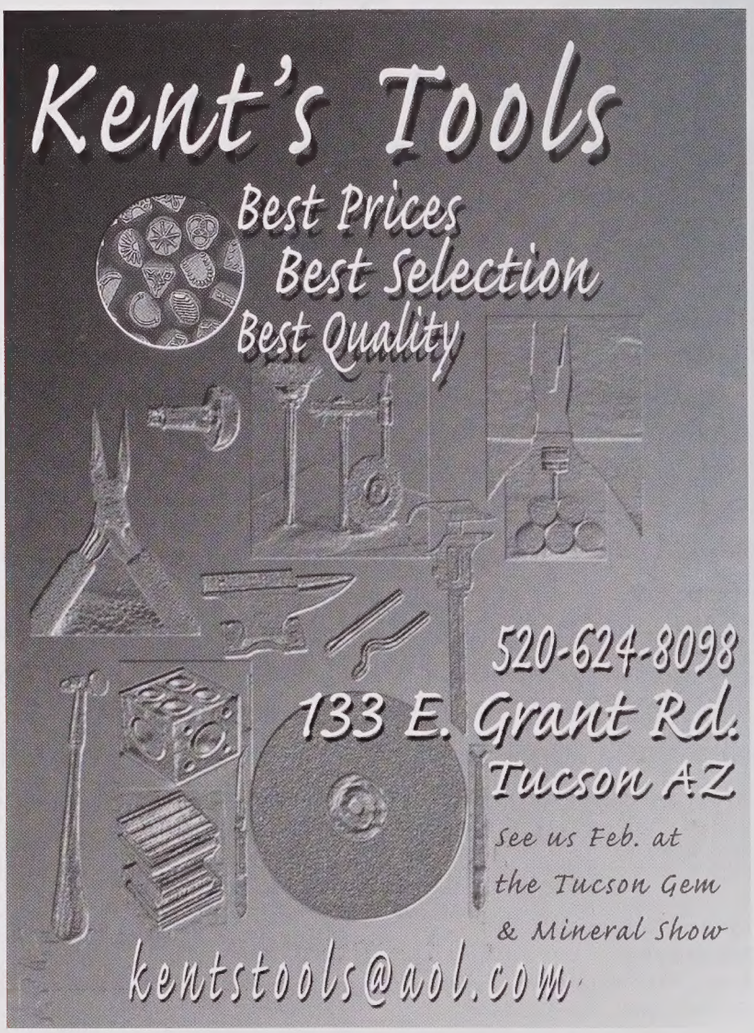
820 RETICULATION SILVER

FULL LINE OF PRECIOUS METALS PRODUCTS
Sheet, Discs, & Wire (round, 1/2 round, square, rectangular & bezel)
Casting Grain, Tubing & Solders.

REFINING
Convert your scraps to products or cash.

For information and our catalog. CALL 1-(800) 462-7447

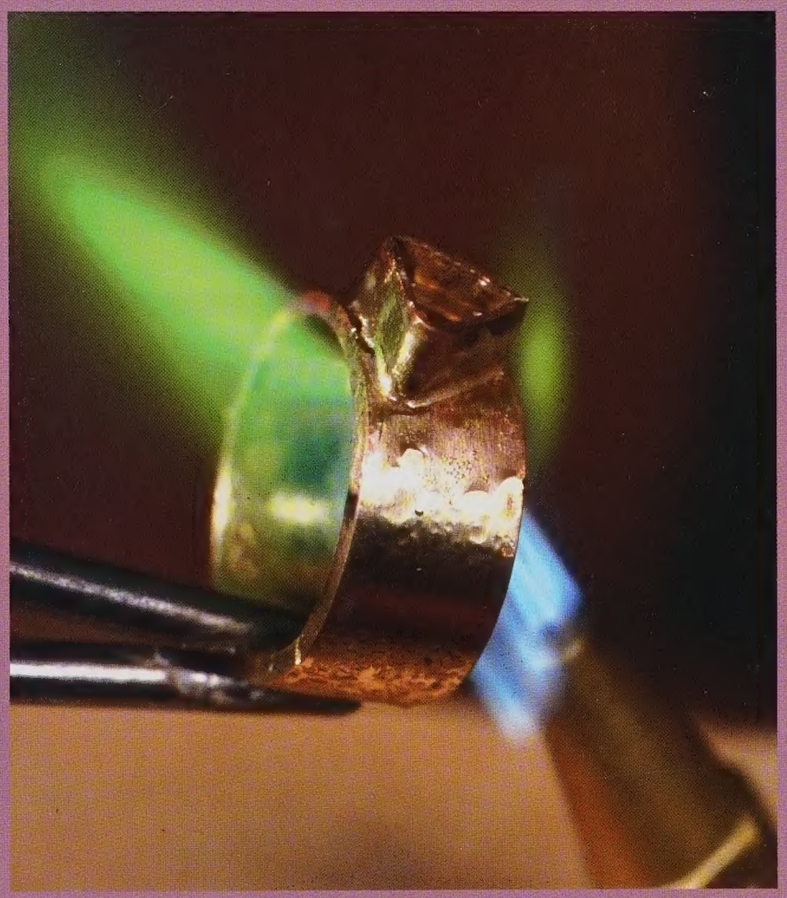
HAUSER & MILLER, 10950 Lin-Valle Drive, St. Louis, MO 63123



MJSA/EXPO NEW YORK

March 18 – 20, 2007 ▪ Jacob K. Javits Convention Center

It's the one show of the year you can't afford to miss.



The largest and oldest trade show in the United States dedicated to jewelry manufacturing.

- The ideal show for manufacturers, bench jewelers, retail buyers and designers.
- Featuring The Gem & Jewelry Showcase.
- A comfortable size – 11:1 ratio of buyers to exhibitors.
- A win-win event for both buyers and exhibitors for over 40 years.

For more information about attending or exhibiting, call 401-274-3840 or visit mjsa.org.

MJSA

MANUFACTURING JEWELERS & SUPPLIERS OF AMERICA INC.
45 ROYAL LITTLE DRIVE, PROVIDENCE, RI 02904 401.274.3840 | 800.444.6572 | F 401.274.0265 INFO@MJSA.ORG

GEM STONES

SINCE 1976

You need them for your total school jewelry program.

Send for a large selection of precious stones and gemstones, faceted – cabs – flats.

Pay for any you keep and send back the rest.

Why buy from a catalog?

Special orders available.

OPALS
GARNETS
AMETHYST
STARS
LAPIS
CITRINE
JADE
MOONSTONES
TOURMALINE
FANTASIES
SMOKEY QUARTZ
CORAL
PEARLS
DIAMONDS
and many more.

Keep stones for 30 days.

KEN ROSE GEMSTONES
P.O. Box 4232
Southfield, MI 48037
kfrose1@comcast.net

CASTING

LARRY PAUL
C·A·S·T·I·N·G

PLATINUM
10 TO 24 KARAT
COLORED GOLDS
STERLING SILVER
BRONZE
SILICONE & RUBBER MOLDS

LARRY PAUL CASTING, INC
740 SANSOM STREET
SUITE 410
PHILADELPHIA, PENNSYLVANIA
19106
215 928 1644 FAX 215 574 1943

Member · The Jewelers Board of Trade

THE LUXURY OF 24K GOLD

PUREGOLD

THE HARDNESS OF 18K GOLD

YOU PROVIDE THE CREATIVE DESIGN.
WE PROVIDE THE ULTIMATE METAL.

Labyrinth Torque by T Lee

UNIQUE ◆ PATENTED ◆ DURABLE
AND AVAILABLE ONLY THROUGH US

(510) 262-9560
WWW.ALLPUREGOLD.COM

"Results like nothing I've ever had before" - P.Boissevain, Maine Jeweler

JOIN THE GROWING LIST OF SATISFIED CUSTOMERS!

CASTING
MOLDMAKING
FINISHING

SILVER, PLATINUM OR GOLD

FAITHFUL CASTS AND HIGHEST QUALITY WORKMANSHIP

FOR ONE-OF-A-KIND OR PRODUCTION PIECES

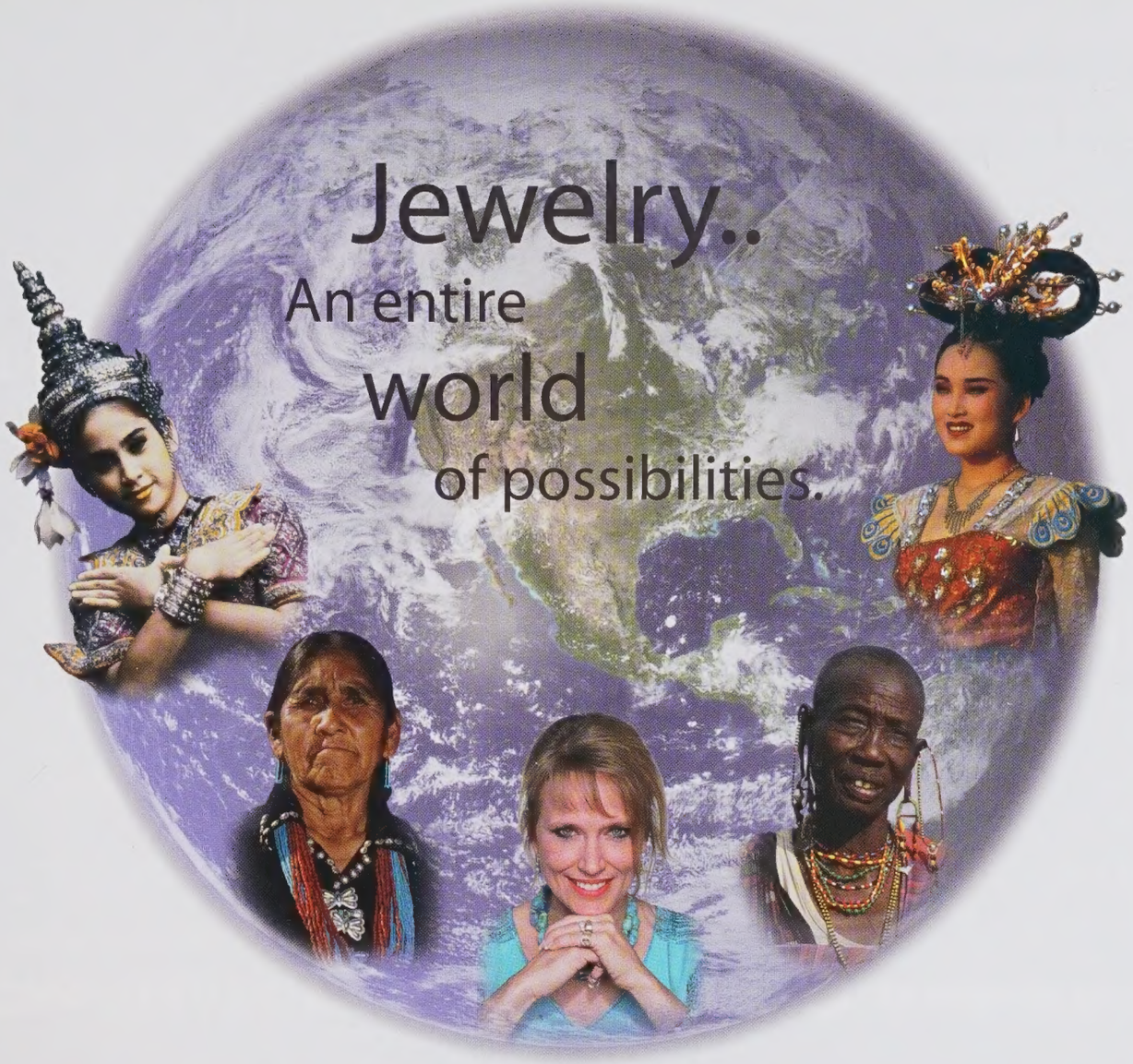
COMMITTED TO CRAFT, CONFIDENTIALITY, COMMUNICATION

Parker & Smith

fine metal castings

entrusted by jewelry artists since 1987

Brunswick, Maine (207) 729-3599 parkerandsmith.com



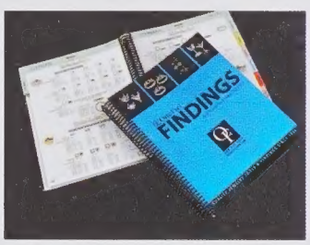
We have the tools & findings to take you there.

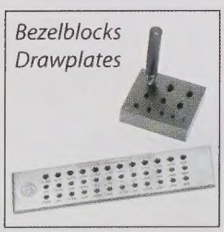
Otto Frei

Quality Jewelry Tools & Findings Since 1930

800.772.3456

ottofrei.com





We can turn your scrap into Dollars

Whether you

wire it, bead it,

flux it, pierce it,

string it, screw it,

solder it, mount it,

clasp it, link it...

(you get the idea?)

WE STOCK IT.

Batteries included.

For immediate delivery, Call Toll Free
800.223.7550

Write for our new illustrated catalog.

NEW! Tool Department

Myron Toback Inc.

Visit our Showroom/Stockroom at
25 West 47th St., NY, NY 10036 212/398-8300 24 Hour FAX 212/869-0808
e-mail: info@myrontoback.com

Mokumé-gane
Exclusively
Shining Wave Metals

Hand Made • Hot Forged
22K Gold·Sterling
18K Yellow Gold·Palladium
14K Tri Golds
Sterling·Shakudo
Sterling·Copper
Sterling·Cu·Shibuich·Shakudo

800/876-3434

REACTIVE METALS STUDIO
PO Box 890 • Clarkdale,AZ 86324
www.reactivmetals.com
928/634-3434 • F928/634-6734

Supply your Imagination...

and we'll supply the rest!

Unleaded Thompson Enamels for glass blowers, fusers and enamelists.

Buy all 167 colors in sample sizes for $71.45 in our special kit.

We offer a wide range of enameling books, copper shapes, tools, kilns and other supplies.

Get started today- request a catalogue
800 / 525-5959

Visit us at
www.enameling.com

Schlaifer's
Enameling Supplies, LLC
PO Box 6776
Gardnerville NV 89460

VISIT OUR SHOWROOM OR SEE OUR CATALOGS FOR A WIDE CHOICE OF:

Wire ■ Sheet ■ Rod ■ Tube ■ Circles ■ Washers
Chains ■ Clasps ■ Charms ■ Findings ■ Stampings
Enameling Supplies ■ Wax ■ Solder ■ Torches ■ Tanks
Beginner to Specialized Tools ■ Magazines
Books ■ Beading Supplies
and much more!

We carry a full line of:

- Sterling Silver
- Fine Silver
- Titanium
- Niobium
- Copper
- Brass
- Rich Low Brass
- Bronze
- Nickel Silver
- Aluminum
- Beads

Metalliferous Catalogs Available:

Tool Catalog
Silver Catalog
Base Metal Catalog
Book Catalog

Visit our website to download our catalogs or order the full set on CD.

SAME DAY SHIPPING

METALS • TOOLS • SUPPLIES
METALLIFEROUS
metalliferous.com

NOW OPEN!

Come visit our BEAD ROOM stocked with Precious, Semi-Precious, Glass, Crystal, Vintage and Plastic Beads. Complete Stringing Supplies.

34 West 46th Street
New York, NY 10036
NYC Store: (212) 944-0909
Mail Order:
TEL (888) 944-0909
FAX (914) 664-3778

ROSS METALS
REFINERS & FABRICATORS

ROSS METALS

FABRICATORS
WIRE • PLATE • SOLDER

10,000 MILL PRODUCTS ALWAYS IN STOCK

We stock the most comprehensive collection of mill products anywhere in 10k•14k•18k•22k, sterling silver, gold-filled, and platinum, all with the most competitive pricing in the industry.

Experience the variety of our superior products.

240 PAGE CATALOG AVAILABLE

CHAINS
CHAIN FINDINGS

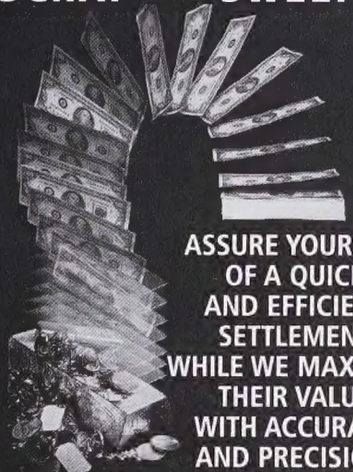
CHAINS AND FINDINGS ALWAYS IN STOCK!

NEW YORK'S LARGEST FINDINGS AND CHAIN DISTRIBUTOR WANTS YOU FOR A CUSTOMER!

- **GREAT SERVICE**
- **LOW PRICES**
- **LARGEST ASSORTMENT**
  - **8K • 10K**
  - **14K • 18K**
- **PLATINUM**
- **SILVER • GF**

CALL US FOR YOUR FREE CATALOGS

REFINERS
SCRAP • SWEEPS



ASSURE YOURSELF OF A QUICK AND EFFICIENT SETTLEMENT WHILE WE MAXIMIZE THEIR VALUE WITH ACCURACY AND PRECISION.

QUICK SERVICE ACCURATE SETTLEMENTS

Ross Metals has been a leader in the precious metal industry, serving our customers with the most reliable and efficient refining facilities. We have capacities to process small as well as large lots, solid scrap, polishing sweeps, floor sweeps, grindings and just about anything gold, silver, and platinum.

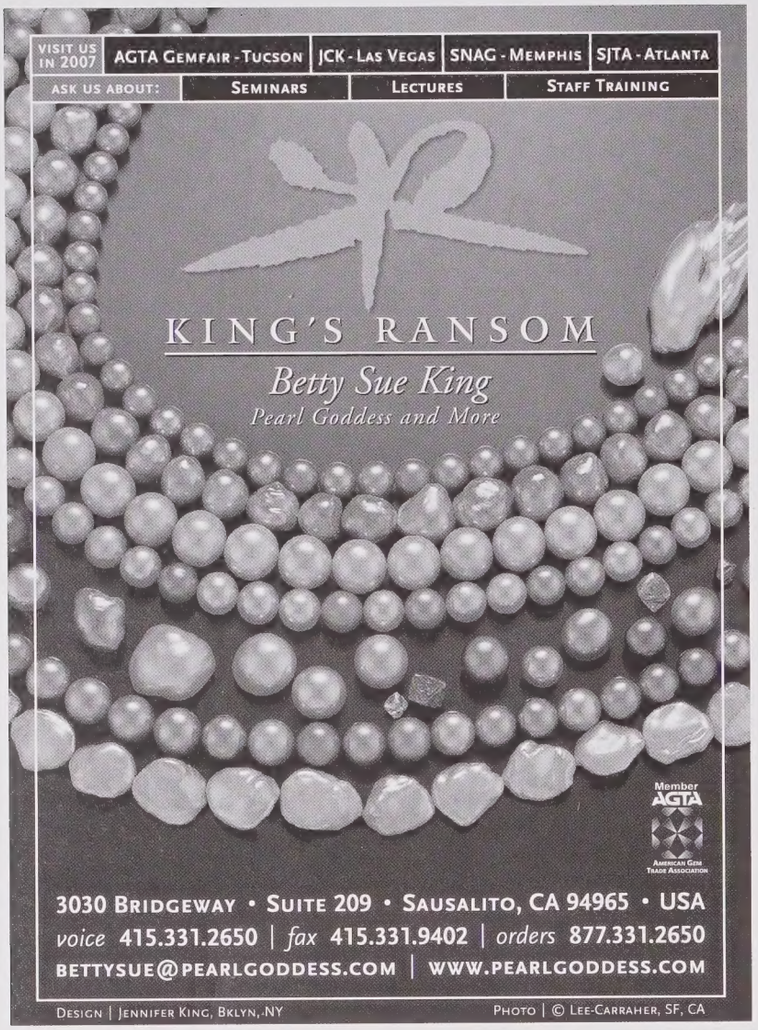
FREE PICKUP AND CONTAINER SERVICE

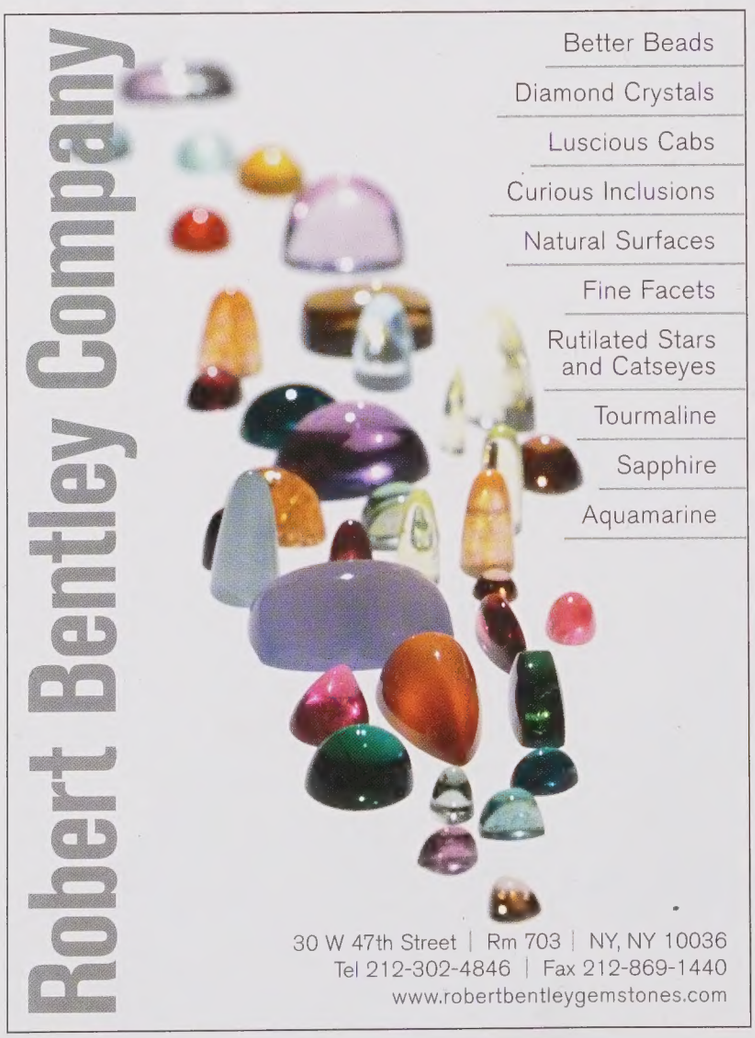
GUARANTEED SAME DAY SHIPPING

54 WEST 47TH STREET, NEW YORK, NEW YORK 10036

(212) 869-3993 (800) 334-7191 www.rossmetals.com

GUARANTEED QUICK PICK-UP SERVICE





METALSMITH Index of Advertisers VOL 27 NO 1

92nd St. Y	www.92y.org	52
Aaron Faber Gallery	www.aaronfaber.com	7
Alex Sepkus	www.alexsepkus.com	1
Allcraft	www.allcraft.us	59
Armory Art Center	www.armoryart.org	51
Arrowmont School of Arts & Crafts	www. arrowmont.org	53
Atelier Hratch Babikian	www.hratchbabikian.com	7
Belmont Metals	www.belmontmetals.com	58
Billanti Casting Co., Inc.	www.billanticasting.com	60
Camp Laurel	www.camplaurel.com	51
Castaldo	www.castaldo.com	60
Charon Kransen Arts	www.charonkransenarts.com	7, 58
Chris's Cables	www.chriscables.com	60
College of the Albemarle	www.albemarle.edu	53
Contenti Company	www.contenti.com	61
Creative Metalworks School of Design	www.creativemetalworks.com	53
Daniel Macchiarini Metalwork Gallery	www.modernsilver.com	9
David H. Fell & Co., Inc.	www.dhfco.com	62
Emanuela Aureli	www.emanuelaaureli.com	6
Foredom Electric Co.	www.foredom.com	58
Gem & Lapidary Wholesalers	www.glwshows.com	56
Gemological Institute of America (GIA)	www.gia.edu	70
George Brown College	www.gbrownc.on.ca.	53
GlobalDESIGN	www.globaldesign.net	3
GRS Tools	www.grstools.com	57
Harbinger Gallery	www.harbingergallery.com	6
Hauser & Miller	www.hauserandmiller.com	62
Haystack	www.haystack-mtn.org	54
Helen Drutt: Philadelphia	www.helendrutt.com	9
J. Cotter Gallery	www.jcotter.com	6
Jack da Silva's Metal Design Studio	www.metalcyberspace.com/maker.html	51
Jewelry Arts Institute	www.jewelryarts.com	52
Jewish Community Center	www.jccartstudios.org	52
Kenneth F. Rose Gemstones	kfrose1@comcast.net	64
Kent's Tools	www.kentstools.com	62
Kentucky School of Craft, The	www.kyschoolofcraft.org	54
King's Ransom	www.pearlgoddess.com	68
Larry Paul Casting, Inc.	www.lpcasting.com	64
Loupe	www.galleryloupe.com	9
Mendocino Art Center	www.MendocinoArtCenter.org	54
Metalliferous	www.metalliferous.com	66
Metalsmith	www.snagmetalsmith.org	8, insert
MJSA Journal/Expo	www.mjsainc.com	63, insert
Mobilia Gallery	www.mobilia-gallery.com	6
Myron Tobak, Inc.	www.myrontobak.com	66
North Bennet Street School	www.nbss.org	54
Obsidian Gallery	www.obsidian-gallery.com	9
Otto Frei	www.ottofrei.com	65
Ox Bow	www.ox-bow.org	55
Parker & Smith	www.parkerandsmith.com	64
Penland School of Crafts	www.penland.org	55
Peters Valley	www.pvcrafts.org	55
Philadelphia Buyers Market	www.americancraft.com	11
Philadelphia Museum of Art	wwwpmacraftshow.org	8
Pure Gold	www.puregold.com	64
Reactive Metals Studio	www.reactivemetals.com	66
Rio Grande	www.riogrande.com	Cover
Robert Bentley Company	www.robertbentleygemstones.com	68
Ross Metals	www.rossmetals.com	67
Schlaifer Enameling Supplies	www.enameling.com	66
School of Metalsmithing, Ireland	www.silversmithingworkshop.com	55
Sienna Gallery	www.siennagallery.com	Cover
Sierra Pacific Casting	www.sierrapacificcasting.com	58
SNAG Conference/Membership	www.snagmetalsmith.org	5, inserts
SOFA New York	www.sofaexpo.com	10
Stuller	www.stuller.com	Cover
TeaMac, Inc.	www.teamacinc.com	69
Tripp Lake Camp	www.tripplakecamp.com	52
Tucson Gem & Mineral Show		56
UGA Studies Abroad – Cortona, Italy	www.art.uga.edu/cortona	56
University of Iowa	www.uiowa.edu	56
Valentin Yotkov Studio	www.valentinyotkov.com	51
Wholesalecrafts.com	www.ACRELasVegas.com	8

TeaMac, Inc.

800-873-1192
www.teamacinc.com
customerservice@teamacinc.com

Accept Credit Cards - Anytime...Anywhere!

MasterCard AMERICAN EXPRESS VISA

TeaMac has:

- 17 years experience working with artists & small businesses
- Outstanding personal customer service
- Wireless, Landline and Touch-Tone options
- Reliable Technical Support
- Programs for a New or Existing Business
- Quick and easy application process

"Cash flow crunch is behind me..."

Phyllis - PeterM

"The machine ROCKS and thank you so much..."

Wendy - Wendy Costa Studio

"It's been a godsend for sales! Thanks!"

Christina Petrides

Options available:

- Touchtone (Manual Imprinter)
- Keyed Entry (Land Line)
- Wireless 610

CALL TODAY!

Our friendly and knowledgable staff will help you determine the option best suited to your needs!

TeaMac Special Promotion:

**OFFERING DISCOUNTS TO ARTISTS OPENING A NEW ACCOUNT.
CALL NOW FOR DETAILS AND MENTION THIS AD!**

Become a jeweler for a new generation.

"Investing in my future with an education from GIA proved to be extremely beneficial in building my jewelry design career. It was one of the smartest business decisions I've ever made and I benefit from my training every day."

Chris Correia, G.G.
Designer & President,
Chris Correia Collection

GIA
GEMOLOGICAL INSTITUTE OF AMERICA®

Get the training and the professional credential you need to increase your earning power in today's jewelry industry. Now, with GIA's revolutionary new course materials and more ways to learn, earning your Graduate Gemologist diploma has never been faster or more convenient. Find out just how close you are to belonging to a new generation of successful jewelers. Call today for a free course catalog. **800-421-7250 ext. 4001 or visit www.gia.edu**

The Robert Mouawad Campus | 5345 Armada Drive Carlsbad, CA 92008 | **T:** 760-603-4000 | **F:** 760-603-4003

MS000

SUBSCRIBE TO
METALSMITH
and save 22%
off the $7.50 newsstand price!

5 issues for only $29

SUBSCRIBE ONLINE
snagmetalsmith.org

GIFT SUBSCRIPTIONS
ALSO AVAILABLE

FOR FASTEST SERVICE SUBSCRIBE ONLINE AT WWW.SNAGMETALSMITH.ORG / office (541) 345-5689 fax (5

SUBSCRIBE TO METALSMITH & SAVE

❒ New ❒ Renewal ❒ Gift
❒ One Year: $29 North America / $41 Foreign
❒ Two Year: $55 North America / $78 Foreign

MAIL COMPLETED FORM AND PAYMENT TO:
SNAG
540 Oak Street, Suite A
Eugene, OR 97401

Magazine Recipient's Name

Recipient's Address

City State Zip

Phone (required)

Email

❒ Charge to MasterCard ❒ Charge to Visa
(For fastest service when using your Credit Card, sign up on our secure website: www.snagmetalsmith.org)
❒ Check Enclosed (Payable in U.S. funds on U.S. bank)

Credit Card No. Exp. Date 3-digit security code on back of card

Card Holder's Name Day Phone (required)

Payment **MUST** accompany order; allow 6 weeks for first issue.

ST SERVICE SUBSCRIBE ONLINE AT WWW.SNAGMETALSMITH.ORG / office (541) 345-5689 fax (541) 345-1123

Stuller's extensive metals selection provides you with the fundamentals for any metal fabrication project. Create that one-of-a-kind piece your customer desires with our specially formulated X1™ white gold casting grain. Find just the right solder to repair a customer's favorite heirloom piece. Join the Club and receive special member perks based on the purchases you make. Exclusive products, consistent inventory, customizable options.

Stuller. The beauty of it all.℠

Forging Ahead.

800-877-7777

STULLER

www.stuller.com

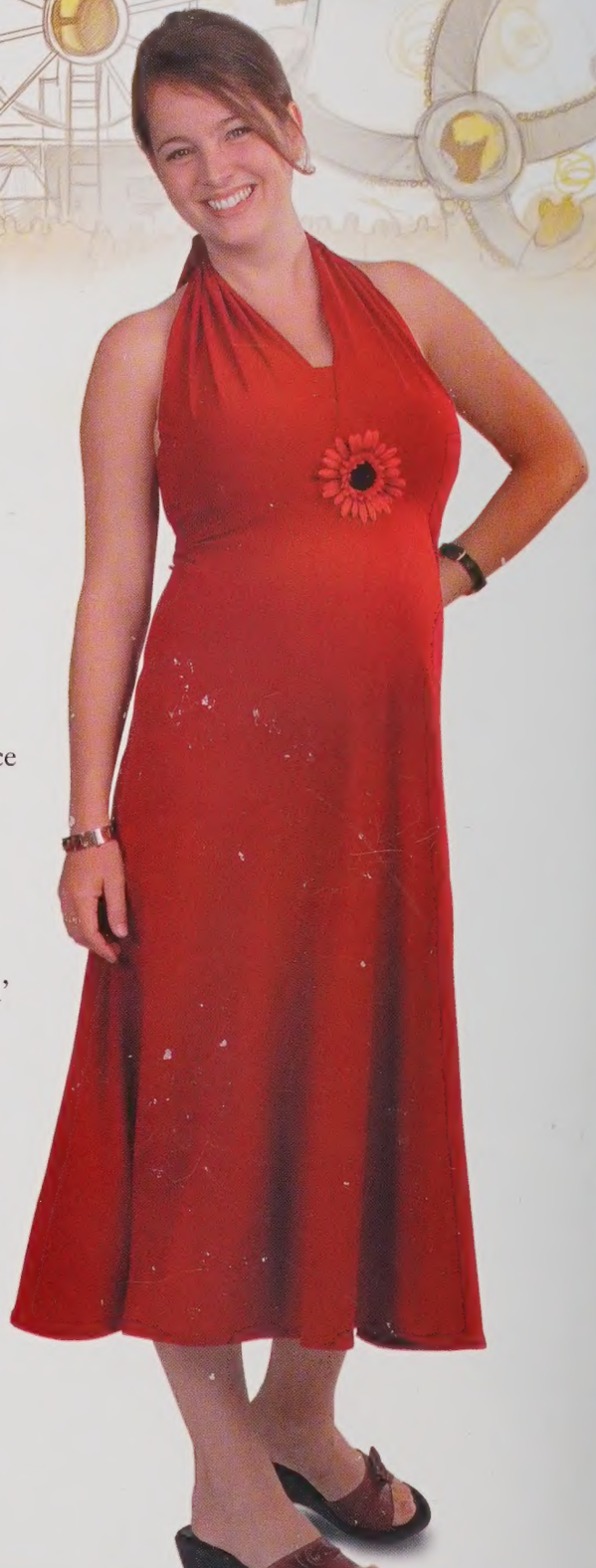
metals

As a child, I loved carousels. I still do. It was always my first choice when the fair came to town. I would try to sit on the inside horse in the hope that I would get a glimpse of what was inside the center column—in there was the secret to how the carousel worked.

The details are where secrets are revealed. I love things that unveil more and more of themselves the closer you look, so what you see at first glance is not always the complete picture. There's a child-like delight in finding something others haven't noticed or will never know about.

I'm sure there are others who feel the same way about secrets. Someone once told me that she loves the way I incorporate 'something for the soul' into my work. That's a lovely way of putting it, I think.

Eva Martin
Eva Martin Jewelry
Queensland, Australia
www.evamartin.com



"Carouseling Cufflinks"
Grand Prize Winner—Silver
2006 Saul Bell Design Award

RIO GRANDE®
Since 1944

phone 800.545.6566 www.riogrande.com

source code: ADMTL